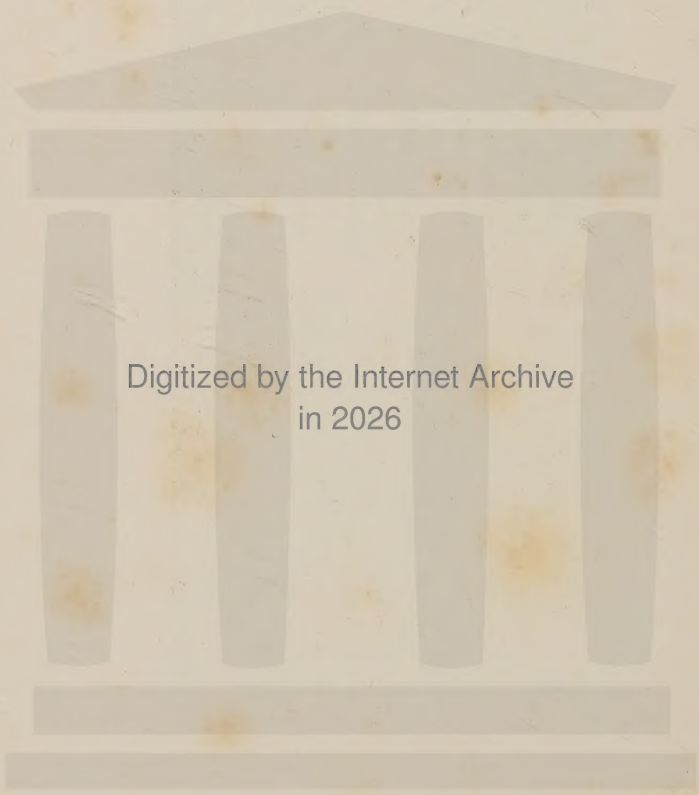
SHEFFIELD PLATE

BY BERTIE WYLLIE

SHEFFIELD PLATE


Digitized by the Internet Archive
in 2026

https://archive.org/details/sheffieldplate0000bert_c0x1

EARLY CENTRE PIECE with boat-shaped dishes of bat's-wing pattern and very finely twisted branches. A so-called "Queen Anne" piece, probably made before 1770. The property of Miss M. B. Hudson

SHEFFIELD PLATE

BY BERTIE WYLLIE

Published by
B. T. BATSFORD
94 HIGH HOLBORN
LONDON

First Published by
George Newnes Ltd.
Re-issued in 1913 by
B. T. Batsford

CONTENTS

CHAPTER		PAGE
I.	Introduction—Fashion and Frauds	1
II.	The Discovery—The Inventor and the Pioneers .	17
III.	How it was Made	31
IV.	Qualities and Methods of Judging them . .	46
V.	Makers and Marks	57
VI.	Periods and Designs most Prized	70

LIST OF ILLUSTRATIONS

PLATE

EARLY CENTRE PIECE. A so-called "Queen Anne" piece. The property of Miss M. B. Hudson. *Frontispiece*

FOUR FIGURES showing different forms of edge. *Facing page* 51

1. "QUEEN ANNE" CRUET. Probably before 1770. FLUTED CANDLESTICKS. The property of Miss M. B. Hudson.
2. CENTRE PIECE. The property of Miss M. B. Hudson.
3. STAND for an epergne or centre piece. The property of Miss M. B. Hudson.
4. CENTRE PIECE or EPERGNE STAND. In the Weston Park Museum, Sheffield.
5. EPERGNE STAND. The property of Miss E. J. Forster.
6. EMPIRE CENTRE PIECE. By permission of Mr. Herbert Copland.
7. EPERGNE STAND. About 1820. In the Weston Park Museum, Sheffield.
8. OBLONG BOAT-SHAPED WIRE-WORK BASKET. A "Queen Anne" basket. In the possession of Lady Tadema.
9. EARLY WIRE-WORK OVAL BASKET. From a private collection.
10. OVAL OR BOAT-SHAPED WIRE-WORK BASKET. The property of Miss M. B. Hudson.
11. CANOE-SHAPED WIRE WORK-BASKET. The property of Frederick Fenn, Esq.
12. ROUND WIRE-WORK BASKET, partly of round and partly of flat wire. The property of Frederick Fenn, Esq.
13. OVAL WIRE FRUIT STAND on high foot. The property of Lady Tadema.
14. TWO SIMPLE WIRE-WORK BASKETS. The property of Frederick Fenn, Esq.

SHEFFIELD PLATE

PLATE

15. VERY ELABORATELY PIERCED AND CHASED OVAL BASKET on pierced and chased stand. The property of Miss M. B. Hudson.
16. FINELY PIERCED CANOE-SHAPED BASKET on pierced stand. The property of Miss M. B. Hudson.
17. BOAT-SHAPED BASKET on stand. The property of Miss M. B. Hudson.
18. PIERCED AND CHASED BASKET. Probably about 1820.
19. ROUND BASKET embossed and decorated with chasing. Ornate style, about 1830. The property of the Author.
20. OBLONG FLUTED "QUEEN ANNE" CANDLESTICK. In the collection of Frederick Fenn, Esq.
21. "QUEEN ANNE" BRANCH CANDLESTICK. The property of Frederick Fenn, Esq.
22. FINELY FLUTED "QUEEN ANNE" BRANCH CANDLESTICK. The property of Frederick Fenn, Esq.
23. "QUEEN ANNE" CANDLESTICK AND BRANCH. In the collection of Frederick Fenn, Esq.
24. EARLY FLUTED CANDLESTICK. The property of Miss M. B. Hudson.
25. FOUR-LIGHT BRANCH AND CANDLESTICK. In the possession of Miss M. B. Hudson.
26. LATE ADAMS PERIOD CANDLESTICK. From a private collection.
27. EMPIRE CANDELABRA. Probable date 1810. In a private collection.
28. CANDLESTICK AND THREE-LIGHT BRANCH, of the early florid period. In the Weston Park Museum, Sheffield.
29. ROUND CANDLESTICK AND BRANCH. Probably made about 1825 or 1830. The property of Miss Emily Osborne.
30. BEAUTIFULLY FLUTED ROUND CANDLESTICK. Early period. The property of Miss M. B. Hudson.
31. EARLY PERIOD FLUTED ROUND CANDLESTICK The property of Miss M. B. Hudson.
32. OBLONG TELESCOPE CANDLESTICK, with English gadroon decoration.

PLATE

THE SAME closed.

"QUEEN ANNE" PATTERN CANDLESTICK, marked A. Goodman & Co.
The property of Frederick Fenn, Esq.

33. TWISTED COLUMN ORNATE CLASSIC CANDLESTICK. The property of Frederick Fenn, Esq.

34. ADAMS PERIOD SQUARE CANDLESTICK, with urn-shaped socket. Probable date 1790. From a private collection.

35. VERY EARLY PERIOD FLUTED CANDLESTICK.
ADAMS CANDLESTICK.
TWISTED REED COLUMN ORNATE CLASSIC CANDLESTICK with acanthus leaf socket, finely decorated base.
STRAIGHT REED COLUMN CANDLESTICK with fine base.
VERY EARLY FLUTED CANDLESTICK.

36. CANDLESTICK WITH FLATTENED FLUTE DECORATION; some flutes threaded, about 1775.
FLUTED CANDLESTICK. Late eighteenth century.
SIMPLE COLUMN CANDLESTICK with delicate ornamentation; pure Adams period, about 1775.

37. EMPIRE LAMP with its original engraved glass chimney. Probably a French piece, date about 1810. From a private collection.

38. OVAL CANDLESTICK with fluted socket. The property of Frederick Fenn, Esq.

39. "QUEEN ANNE" FLAT CANDLESTICK oblong. Snuffers missing. The property of Frederick Fenn, Esq.

40. CANOE-SHAPED SNUFFER TRAY with pierced and chased ends and thread and drawn wire edge, on silver. In the possession of the Author.

41. PLAIN OBLONG SNUFFER TRAY with French gadroon edges. In the possession of the Author.

42. SNUFFER TRAY with English gadroon edge. In the possession of the Author.

43. SNUFFER TRAY with scroll, leaf and shell edge; an early florid piece, probably about 1820. In the possession of the Author.

SHEFFIELD PLATE

PLATE

44. VERY ORNATE SNUFFER TRAY with scrolls and picotee edge and chased decoration. About 1830. In the possession of the Author.
45. ANOTHER VIEW OF SAME SNUFFER TRAY, with its three snuffers. In the possession of the Author.
46. TAPER STAND marked with one star and cross.
BOTTLE-STAND, hand pierced and chased; unusually small size. One of a pair.
From the collection of Frederick Fenn, Esq.
47. PIERCED BOTTLE STAND, probably French. One of a pair. In the possession of the Author.
48. BOTTLE STAND wlith gadroon edge and hit-and-miss ornament. One of a pair. In the possession of Percy Ash, Esq.
49. EARLY PIERCED AND CHASED BOTTLE STAND with scalloped top. One of a pair. In the possession of Miss J. Forster.
50. VERY FINE PIERCED AND CHASED BOTTLE STAND. In Miss M. B. Hudson's collection.
51. LATER PIERCED AND CHASED BOTTLE STAND with waved top and bead edge. In the collection of Miss M. B. Hudson.
52. WINE COOLER OR ICE PAIL with fluted ornamentation and gadroon edges enriched with shell and leaf ornament. The property of Norman P. Christie, Esq.
53. "TWIST ROLL" PATTERN ICE PAIL OR WINE COOLER with lion's head mounts. By permission of Mr. Copland of Sheffield.
54. MONTEITH BOWL with acanthus leaf decoration. By permission of Messrs. Webster.
55. CRYSTAL GLASS VASE mounted in Sheffield plate. French Empire piece, with characteristic winged mounts, claw feet, and the severe Egyptian leaf ornament. The property of Frederick Fenn, Esq.
56. TWO HANDLED CUP AND COVER with urn-shaped knob, reeded handles and gadroon edges. By permission of Messrs. Webster.
57. SPIRIT BOTTLE STAND with reeded edges, ball feet, and wire handle. About 1780. In the possession of Frederick Fenn, Esq.

PLATE

58. FOUR BOTTLE SPIRIT STAND with sugar bowl. In the possession of Frederick Fenn, Esq.
59. SOUP TUREEN with separate low dish-shaped stand. In the Weston Park Museum, Sheffield.
60. FINELY FLUTED SOUP TUREEN AND COVER, with very fine mounts. The property of Miss E. J. Forster.
61. EARLY ADAMS BOAT-SHAPED SAUCE TUREEN, COVER, AND STAND. Probably about 1780. In the collection of Miss M. B. Hudson.
62. "EARLY FLORID" SAUCE TUREEN AND COVER on claw feet, with finely modelled and executed handles. In the Weston Park Museum, Sheffield.
63. SAUCE TUREEN with dome-shaped cover and ring handles. In the possession of the Author.
64. WINE FUNNEL with thread edge. The strainer gilt. The property of the Author.
65. ROUND ENTRÉE DISH with French gadroon edges. In the possession of Frederick Fenn, Esq.
66. THE SAME DISH standing on a dish-cross with spirit-lamp.
67. PLAIN DISH-CROSS OR SPIDER with oval feet. The property of Frederick Fenn, Esq.
68. DISH-CROSS OR "SPIDER" with fluted oval feet. The property of the Author.
69. OBLONG ENTRÉE DISH AND COVER with gadroon edges. The property of Frederick Fenn, Esq.
70. OBLONG ENTRÉE DISH AND COVER. The property of Norman P. Christie, Esq.
71. REVOLVING DISH STAND for round or oval dish.
72. STAND FOR CUT GLASS SALT CELLAR. Used about 1825.
73. DINNER PLATE with gadroon edges. The property of Miss E. J. Forster.
74. FRENCH OBLONG SALVER with shell and leat decorations. In the Weston Park Museum, Sheffield.
75. SOUP LADLE with fluted bowl and feather-edged handle. By permission of Messrs. Webster.

STRAINER on long handle. The property of Frederick Fenn, Esq.

PLATE

76. TANKARD with curved sides.
TWO-HANDLED CUP on stand.
STRAIGHT-SIDED TANKARD with heart-shaped finish to handle.
The property of Frederick Fenn, Esq.

77. BOAT-SHAPED SALT CELLAR on stand with thread edges. The property of the Author.
WIRE-WORK SALT CELLAR on stand. The property of Frederick Fenn, Esq.
EIGHT-SIDED SALT CELLAR on stand with thread edges. The property of Miss E. J. Forster.

78. "EARLY GEORGIAN" BOAT-SHAPED SALT CELLAR on stand. The bombé body pierced and chased with rose wreath pattern. Bead mount. In the possession of the Author.
OBLONG SALT CELLAR on low stand with gadroon edges and shells at the corners, gilt inside. "Late Georgian." In the possession of the Author.

79. SALT CELLAR on diamond-shaped foot with bead edges and very graceful handles. Adams period. The property of Miss E. J. Forster.
MUFFINEER for pepper or salt with glass lining. The property of Miss E. J. Forster.
CREAM JUG of early Georgian pattern. The property of Miss E. J. Forster.

80. PIERCED AND CHASED MUSTARD-POT on stand with bead edges. The property of Frederick Fenn, Esq.

81. EARLY MUFFINEER with blue glass lining, hand-pierced and with thread edge. The property of the Author.

82. CANOE-SHAPED CRUET with pierced tray. The property of Frederick Fenn, Esq.

83. PIERCED MUSTARD-CAN with gadroon edges. By permission of Mr. Gwilliam.

84. PIERCED AND CHASED OVAL CRUET with handle. The property of Frederick Fenn, Esq.

85. BOAT-SHAPED CRUET FRAME. Marked "Nathaniel Smith and Co." The property of the Author.

86. POTATO RING pierced and chased, with drawn wire edges. Date about 1785. The property of Frederick Fenn, Esq.

LIST OF ILLUSTRATIONS

PLATE

87. BUTTER DISH with glass lining. The property of Gordon Thomson, Esq.
88. EGG-CUP FRAME. In the Weston Park Museum, Sheffield.
WIRE-WORK EGG-CUP STAND with salt cellar and egg cups. By permission of Messrs. Webster.
89. OBLONG TEA TRAY with the edge extended to form handles. From a private collection.
90. TEA-URN, beautifully chased. The property of Miss E. J. Forster.
91. CHASED TEA-URN powdered with daisies. The property of Miss E. J. Forster.
92. FLUTED TEA-URN supported on claw-footed legs with gadroon edges. The property of Miss E. M. Osborne.
93. URN with lion handles. By permission of Messrs. Webster.
94. OBLONG EMPIRE TEA-URN on fine stand. The property of Kenneth Haros, Esq.
95. EARLY FLORID URN with finely indented fluted body. From the Weston Park Museum, Sheffield.
96. "WARWICK VASE" URN.
97. TALL OVAL URN with waved body and stand.
CURIOUS SHORT BODIED OVAL URN. From a private collection.
TALL URN supported on four claw-footed legs.
98. SUAGED TEA POT with gadroon edges. Early period.
99. TEA POT with thread edges, chased hinges, and dome-shaped lid. The property of the Author.
100. ROMAN LAMP PATTERN TEA POT with thread mounts and dome-shaped lid. The property of Frederick Fenn, Esq.
101. EMPIRE COFFEE POT with dragon's head spout.
OVAL FLUTED COFFEE OR TEA POT on high stand, with finely chased band. The property of Miss E. J. Forster.
OBLONG SUAGED TEA POT with deep scalloped rim and gadroon edges.
102. FLUTED BODIED TEA SERVICE, finely embossed and chased. Late Georgian period. The property of Miss E. J. Forster.

SHEFFIELD PLATE

PLATE

103. HOT WATER OR CLARET JUG. The property of T. T. Grey, Esq.

104. HOT WATER OR CLARET JUG with bead edging and embossed band round top of body. In the collection of Frederick Fenn, Esq.

105. INVERTED FLUTED BODIED JUG with thread edges.
PLAIN JUG with urn-shaped knob. From a private collection.
JUG with repoussé leaf decoration, pine knob, fine handle sockets.

106. PEAR-SHAPED COFFEE POT on stand with urn knob. By permission of Messrs. Webster.
VASE-SHAPED URN on square base with bead edgings. Early Adams period. By permission of Messrs. Webster.

107. COFFEE POT ON LOW STAND with pine knob. The property of the Author.

108. "QUEEN ANNE" COFFEE POT with finely shaped cover and body.
PLAIN OVAL "QUEEN ANNE" EGG-COOKER. From a private collection.
"QUEEN ANNE" PORRINGER OR BROTH BOWL.

109. ARGYLE OR GRAVY POT.
CHOCOLATE POT with spirit lamp.
PORT WINE NEGUS JUG.
(These are all early so-called "Queen Anne" period pieces.)

110. OBLONG STAND with lamp. The property of the Author.

111. EARLY PLAIN OVAL TEA CADDY. The property of Frederick Fenn, Esq.
EARLY GEORGIAN TEA CADDY. By permission of Messrs. Webster.
OVAL TEA CADDY with scalloped edges. In a private collection.

112. SET OF TWO TEA CADDIES AND SUGAR BOX, in original case. The property of Frederick Fenn, Esq.

113. The OVAL TEA CADDIES, with dome-shaped lids and gadroon edges, the SUGAR BOX, with plain silver drawn wire edges, are here shown out of the case. These would seem to be early specimens, but, as they are marked, must be later than 1784.

LIST OF ILLUSTRATIONS

PLATE

114. WIRE WORK SUGAR BASIN with blue glass lining and cover embellished with finely pierced and chased band. Pre-Adams period. From a private collection.

115. EIGHT-SIDED BOAT-SHAPED WIRE-WORK SUGAR VASE OR CREAM PAIL with blue glass lining. From a private collection.

116. SMALL SWEETMEAT DISH with gadroon edges.
OVAL TEA POT STAND with drawn wire mount.
SMALL SWEETMEAT DISH with drawn wire edges.
In the collection of Frederick Fenn, Esq.

117. CURIOUS GLOBE-SHAPED STAND with ink bottles and sand bottle.
THE SAME INKSTAND closed.
In a private collection.

118. PIERCED AND CHASED INK BOTTLE. In a private collection.

119. PIERCED INKSTAND with candlestick decorated with embossed leaves. In a private collection.

120. CURIOUS CUP, probably for travelling purposes. In the collection of Frederick Fenn, Esq.

121. SHOE BUCKLE, bead pattern.
SNUFF BOX of white metal with Old Sheffield plate lid.

SHEFFIELD PLATE

THE FIRST CHAPTER

INTRODUCTION—FASHION AND FRAUDS

DURING the last ten or twelve years, people of taste (not rich enough to buy antique silver) have been collecting antique silver-plated ware, partly for its beauty, and partly because it was to be bought at an absurdly low price; also, because no electro-plate could be found that would look even tolerable with the eighteenth-century furniture which has become the rage. Consequently, to possess "Old Sheffield Plate" has become almost as necessary to the would-be-fashionable householder as to be the happy owner of antique furniture. This has produced so great a demand for "Sheffield Plate" both in England and the United States that its price has risen enormously, until it is

commonly spoken of as "more valuable than silver." This statement, allowed to pass unchallenged, as a "known fact," amazes people who are outside the inner circle of connoisseurs whose appreciation of "Sheffield Plate" is more or less responsible for the present high price of articles, which only twenty years ago were being sold to the silver-breaker for the mere value of the metal they contained. It appears to the uninitiated another instance of the folly of fashion, and of the insanity of collectors! But the collector smiles, and goes his way, happy to think that he is still able to purchase specimens of the finest workmanship, made during the period of all that was most beautiful in the way of silver designing, at a price which he can afford; though specimens of the same designs and workmanship in silver of that period are utterly beyond his reach—early Georgian silver is only for the table of the millionaire, and then only if he can bring himself to think lightly of its inevitable destruction, if in daily use. This, then, is the reason why every antique furniture or bric-à-brac dealer in the country is picking up what pieces he

"QUEEN ANNE" CRUET with fruit and sweetmeat dishes, which are boat shaped and have a scalloped edge. Probably made before 1770.
FLUTED CANDLESTICKS with twisted branches. The drip-pan and nozzles have pierced galleries, which is an unusual feature. These pieces are the property of Miss M. B. Hudson

CENTRE PIECE with boat-shaped fruit basket and eight sweetmeat dishes, which are hand-pierced and chased. It stands on a mirror plateau with pierced border, gadroon edges and ball feet. This fine early "George III." centre piece is later than Frontispiece and Plate I. It shows the classic influence in the handles of the basket, but it is an early piece. It belongs to Miss M. B. Hudson.

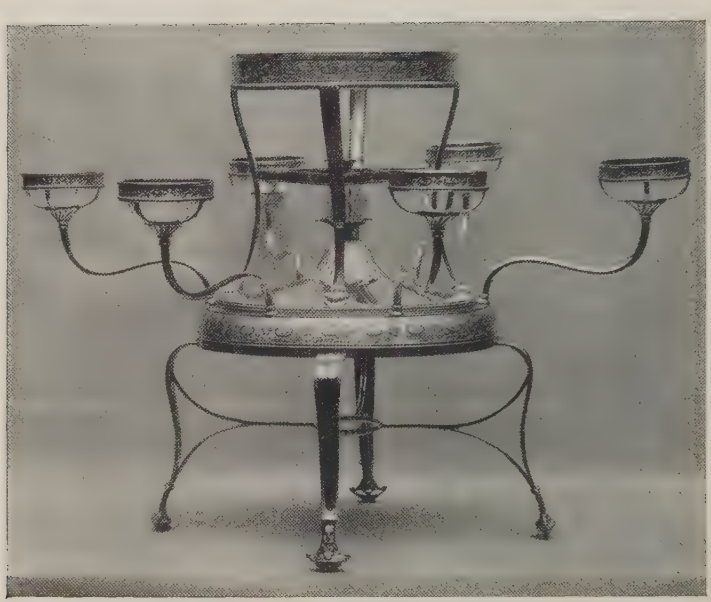
can of "Old Sheffield Plate"—the reason why some of the best London and provincial silversmiths no longer disdain to show fine specimens, in good condition, in their windows, though they used not to deal in anything but solid silver. Meanwhile, such sheep are we, most of us, so eagerly do we follow a fashion without any understanding of the reason for it, that this uncomprehended rage for "Sheffield Plate," having become widely known, has made it worth while for certain unscrupulous dealers in cheap electro-plate to have cards printed bearing the two magic words. Often and often have I seen in a shop-window some vile specimen of electro-plate of poor quality and worse design, labelled in large letters "Sheffield Plate" for the benefit of the unwary purchaser who has heard of the fashion but has absolutely no knowledge of the technical meaning of the title. He is no doubt induced to pay a higher price than he would, or should, for the electro-plate he is thus persuaded into purchasing because it is "Sheffield Plate."

Other people with a little more knowledge know that "Sheffield Plate" should

be silver rolled upon copper and not upon nickel or white metal. For these more than one factory has come into existence within the last seven years, so that tons of machine-made copper articles, coated with silver by the galvanic battery process (commonly known as electro-plating), are being turned out and sold all over the country as "Sheffield Plate." The buyers of this are happy until chance brings along a collector of the real thing, who explains to them how they have been "done," and enlarges upon the superior make and altogether different appearance of genuine antique Sheffield Plate.

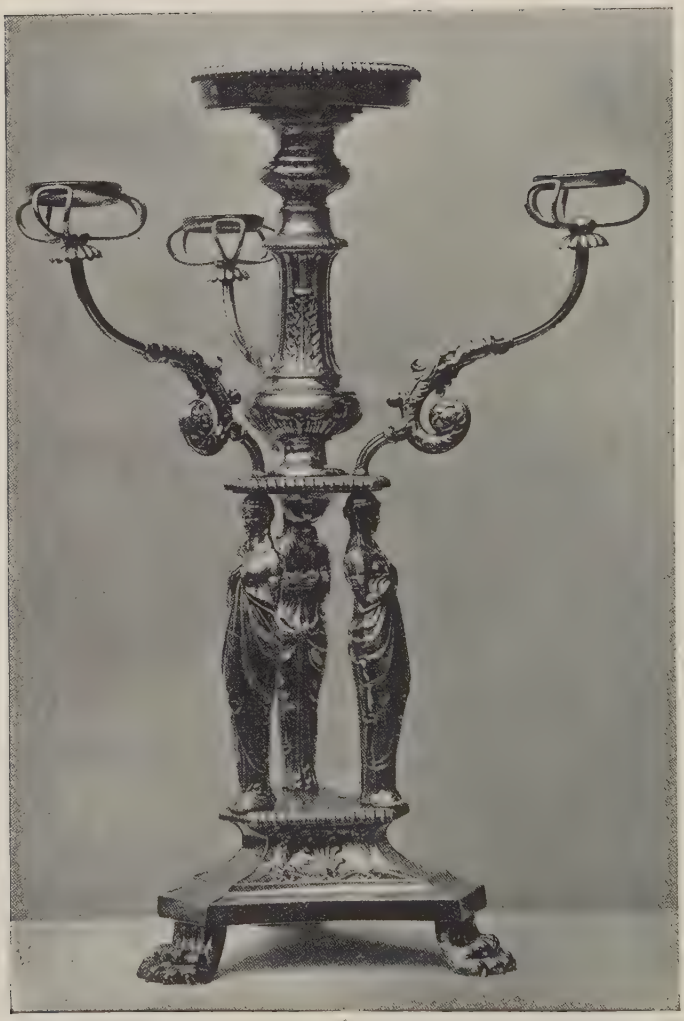
Yet other persons are there, who, having genuine specimens, family possessions, put away in boxes because they are old-fashioned or have come to them from some deceased relation, now get it out, because they hear it is fashionable. Knowing nothing of its qualities, they almost invariably send it off to be *re-plated*, because to their eyes it looks shabby; being perhaps a little scratched, or having a tiny thread of copper showing in some place or other, where there has been most wear. This ruins its

STAND for an epergne or centre piece, made in three pieces. The honeysuckle pattern makes this what is called an " Adam's " period piece. The property of Miss M. B. Hudson



CENTRE PIECE OR EPERGNE STAND for seven glass dishes. The finely fluted centre supports a crystal glass pine. The decoration is finely engraved, with chased bands and gadroon mounts. This piece has an inscription which runs, "The gift of William Macdonald, Esq., junr., to Thomas Kinlock, Esq., of Kilvey, 1807." It is in the Weston Park Museum, Sheffield.

EPERGNE STAND with boat shaped fruit basket and four hanging baskets of wire work, to contain blue glass linings. The property of Miss E. J. Forster



EMPIRE CENTRE PIECE for four cut glass dishes. The claw feet are very bold, the figures well executed and the acanthus leaf decoration deeply cut. The honeysuckle ornament surrounded with a wreath, which decorates the three sides of the base, and the gadroon edges do not belong, strictly speaking, to the Empire style, but in English Empire pieces the ornament is seldom so purely Egyptian in character as in French pieces. By kind permission of Mr. Herbert Copland, of Glossop Road, Sheffield

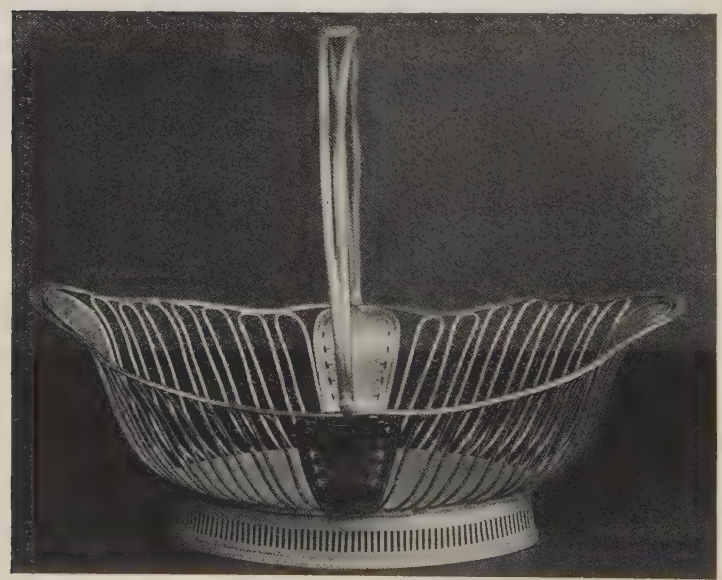
value entirely, unless by great good fortune they chance to send it to some exceptionally expert and scrupulously honest silversmith, who takes care that it goes to a manufacturer who will only put on a little silver in the places where that is absolutely necessary—a manufacturer who will refrain from taking off the thick silver surface *all over*, and from stripping off the silver edges, leaving behind nothing but the leaden filling, beautifully coated with electro-plate, when the article comes back "nicely done up!" I have heard of one dishonourable firm of manufacturers, who made quite a respectable fortune doing this—*i.e.* "stripping" antique Sheffield Plate sent them to repair. This is quite comprehensible if one realises that they took off at least four times as much silver as they afterwards put on, and were paid to do it! Though I have only heard of one such dishonourable firm, I have little doubt there were others equally clever and inventive in evil-doing: among them they must have destroyed much valuable Sheffield Plate. Is it wonderful that knowing, as I do, all these possibilities for practising frauds upon an inexpert public, I strongly advise people

to hark back to the custom of our grandfathers and buy their plate from, and get their repairs done by, *silversmiths* of good standing; preferably small old-fashioned family tradesmen, who know their business, and know that part of that business is to protect their customers. Such tradesmen stand, as it were, between the customer and the manufacturer, with their knowledge at the customer's service in exchange for the percentage that customer pays them beyond the cost charged by the manufacturer.

I shall have more to say of this later. To go back—many possessors and admirers of genuine old Sheffield Plate, who know how it was made, and who appreciate both its beauty of design and exquisite workmanship, fear that its price must become prohibitive in the near future, like the price of antique silver, now that the fashion for acquiring it has spread; because the quantity is limited and grows less every year by process of wear and tear. This is because they suppose that the manufacture is a lost art, or at any rate an art that it is not worth while to revive nowadays when silver is so very much cheaper than it was a hundred years ago. I

EPERGNE STAND for five glass dishes, about 1820. The lions' heads and feet of the base show remains of the Empire influence. This is a Florid piece, which makes little appeal to people who admire the delicacy of the earlier styles ; but the deep cutting of the leaves and the fine twists of the branches, together with the superb workmanship, make it interesting to connoisseurs. In the possession of the Weston Park Museum, Sheffield

OBLONG BOAT SHAPED WIRE WORK BASKET with drawn wire or "thread" edges. A "Queen Anne" basket. In the possession of Lady Tadema



EARLY WIRE WORK OVAL BASKET on pierced stand. Notice the solid pieces to support the handle, made necessary by the piece having nothing but a simple wire rim. From a fine private collection

myself, who have been collecting Sheffield Plate for the last fifteen years, and have been keenly interested in it all that time, was under this impression until very recently. I am most happy to have found from a recent visit to Sheffield, where a few firms still exist who used to make "Copper Rolled Plate"—that was its old trade name—that there is no reason whatever why it should not be made again if a public could be found willing to pay for the specially good workmanship its manufacture demands.

The details of the process are well known. There are still workmen in the factories who served their apprenticeship to that process, and not electro-plate making, and these few old firms have been wise enough to preserve not only all their old design books, but also the old steel dies which were used for making those beautiful designs. These firms are ready and willing, nay anxious to make it again. All that is necessary is for the public to signify their desire to have it, and willingness to pay the higher price inseparable from the cost of making beautiful hand-made specimens of the silversmith's art, instead of machine-

stamped, coarsely shaped, roughly finished electro-plated rubbish. Surely people of means will be willing to do this when they know that it is possible to get these beautiful things made again. Surely they will refuse to go on buying the unlovely electro-plate which they have put up with for the last fifty years, because they knew of nothing better, when they hear that the cost of Copper Rolled Plate would be only about twice the cost of Electro-Plate and half the cost of silver—in all large pieces at any rate. I believe that they will, because I know many people who hate electro-plate, and wish for the old designs and old workmanship. Such people put up with electro-plate, not because they are unwilling or unable to spend much money, but because they believe that silver is the only alternative, and solid silver is tempting to the burglar and the petty thief, therefore too great a responsibility to have in quantities about the house. The substantial difficulty is that the retailers in a large way of business, who are killing the small traders, do not want to sell good things which will last for a generation, or two, or three! That is not the sort of trade which

PLATE X

OVAL BOAT SHAPED WIRE WORK BASKET on wire work stand with pierced and chased border. The property of Miss M. B. Hudson

PLATE XI

CANOE SHAPED WIRE WORK BASKET with pierced border and fine rope-pattern edges. Both round and flat wire is used in this, the straight centre wires being flat and broader at the base than at the point of the "leaf." The property of Frederick Fenn, Esq.

ROUND WIRE WORK BASKET with "thread" decorated border forming the rim. The property of Frederick Fenn, Esq.

OVAL WIRE FRUIT STAND on high foot. This is entirely made of flat wire, which shows a "thread" decoration on the outer surface. It should have a glass lining. The property of Lady Tadema

brings quick returns and large turnovers. Large traders want a public which shall be for ever buying gaudily attractive inessentials, which will wear out speedily, or be cast aside quickly, because they "are so cheap they can be easily replaced by something of a newer fashion." It is by these means they pay their dividends, for they get their profit on everything they sell, and that profit is paid by the purchaser whether the article wears or is thrown away. This profit is a dead loss to the purchaser, who year after year continues to buy cheap things whose only use is to keep the shopkeeper's trade going. Such trading keeps a far larger number of persons engaged in the unproductive labour of mere buying and selling than would be necessary if we returned to the wisdom of our ancestors, and bought less but paid more for what we do buy.

I do not think that any one who wants reproductions of Copper Rolled Plate will find much difficulty in getting them if they will go to one of the few old-fashioned silversmiths' shops still in existence in most towns. If any of my readers do find any difficulty, I shall be happy to undertake

to get any pieces they want made for them. Anticipating difficulties I have made arrangements to do this, because I have a great desire that the art of plate-making shall be revived while the old workmen are still alive, to teach a fresh batch of the younger men the intricacies and delicacies of the workmanship which was invented, and perfected, and made famous, in Sheffield. Workmanship which, by reason of the care and delicate handling needed not to damage the surface of the rolled metal and thereby expose the fact that it was not solid silver, trained a set of workmen who were superior in skill to any previous workers in silver, so that England became supreme in the art of the silversmith.

To return to my advocacy of the small trader who is a silversmith, and my further reasons for it. I should say first, that I have the greatest respect for what the departmental stores and large trading companies have done for the householder, in the distributing of food stuffs and the everyday necessities of life, but in my opinion this large system of trading—entailing as it does the selling of goods to the purchaser by a

TWO SIMPLE WIRE WORK BASKETS, both round. The property of Frederick Fenn, Esq

VERY ELABORATELY PIERCED AND CHASED OVAL BASKET on pierced and chased stand. This is a typical early "George III." piece. It shows no trace of the classic or "Adams" style either in its shape or in the decoration, which is what is called geometrical in inspiration. The property of Miss M. B. Hudson

FINELY PIERCED CANOE SHAPED BASKET (the ends being almost pointed) on pierced stand. The shape and suage decoration which connects the lozenges show the beginning of the classic influence. The property of Miss M. B. Hudson

young person who has no knowledge of the merits or demerits of the article he is showing, who is in fact merely a machine to fetch and carry and read the price off the label attached to the article—is entirely unsuitable to such a thing as silversmiths' work. Departmental trading is to my thinking one great factor in the decay of appreciation of design and workmanship which one hears so constantly deplored. It is one great reason why lowness of price has come to be the chief desire of the public! This grievous mistake, love of cheapness, is at the bottom of the necessity most modern householders are under of buying new things so often that they furnish two or three times over! Their grandfathers and grandmothers, who were judges of value and workmanship, paid more for the fewer things they bought, but their purchases were possessions which lasted all their lives, and were then heirlooms worth leaving to their descendants. Not only money's worth to leave behind, but records of the family's taste and position in the world, which are sadly lacking nowadays, unless we except the antiques which certain of us are wise enough

to furnish with, instead of buying factory made abominations.

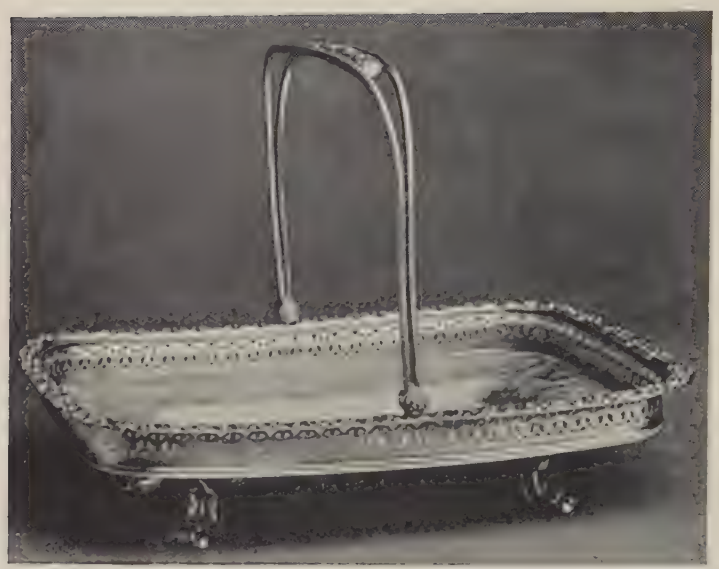
For this reason I say go back to the small trader who is concerned with only one trade, and has been in a workshop himself and learnt the right and wrong way of making the articles of his trade. Go back to the family trader of repute, who understands technicalities of workmanship, and whose business it is to examine the articles as they come from the manufacturer, and see that they are satisfactorily made before showing them to his customer: a man who will take responsibility for the genuineness of the quality and workmanship of the goods he is selling because he wishes to keep your custom, and knows he cannot do so unless you are satisfied that he has done his best to give you satisfactory value for your money. Such a man must be able, in the case of Sheffield Plate, to see whether finish is finish of workmanship, if edges are properly soldered, if the models you ordered from have been faithfully copied, if the parts that need it have been made by hand instead of machinery, and if the silver plate is of the necessary thickness.

To be capable of doing this he must not only be a silversmith, he must be in a sufficiently small way of business to give each article his personal attention. He must have time to explain to you the reason of the extra cost, advise you what articles it is worth while to have made in the best way, and what articles will serve your purpose equally well if made in a cheap way by machinery and electro-plating. All this the silversmith should be able to do if he knows his business, and if not, and you know yours, you will go elsewhere, particularly if you wish to get reproductions of Copper Rolled Plate made. There still exist some few silversmiths of this character in London and the older suburbs, and in the large provincial towns. There would soon be many more if the public would start patronising them again, as I sincerely hope they will. These silversmiths will not tell you "that it is not possible to get things made in the old way, or well made at all; that it is not possible to get antique plate properly repaired, because the manufacturers do not care about doing it."

I have been interviewing many of the

best manufacturers, and can only say that I was surprised to find how ready they are to do *anything*. I was sorry to find that they are complaining that they cannot get at the public—a manufacturer must not deal with the public direct or he would be boycotted by the trade and consequently ruined—and that their art of silver work and plate-making is being killed by the constant and unvarying demand of the large buyers and sellers for something cheaper, and ever cheaper, in order that their yearly business may be ever larger and larger, in fact that they may have goods with which to cajole the public into parting with its money for articles that are neither really necessary, nor lasting. Our servants complain that there is more and more to clean in a house, and no thought of the time this cleaning takes! The remedy is in our own hands if we will insist upon having beautiful things well made, and buy fewer of them. Let us begin with going back to Copper Rolled Plate, instead of electroplate, when we can't afford silver, then we shall have things to leave to our descendants, instead of rubbish to be sold for an

BOAT SHAPED BASKET on stand. The fine piercing and chasing is of the feather and leaf pattern. The property of Miss M. B. Hudson



OBLONG PIERCED AND CHASED BASKET with rather elaborate edges. The shape is elegant and the border well pierced. The claw feet show the remains of the Empire influence. Probably about 1820. The property of Colin Wyllie, Esq.

ROUND BASKET fluted and decorated with chasing. The edge is very deeply embossed as well as pierced. It is a fine specimen of the ornate style. Date about 1830. The property of the Author

old song when the inevitable breaking up of the household comes.

Many people will perhaps think that this possible revival of Copper Rolled Plate is a personal fad of mine, and exclaim that it is surely foolish to want any one to pay so much for silver welded upon copper, and made by hand, when half the cost can be saved by having the silver deposited by the galvanic battery process upon nickel, or copper, if it is preferred. Let me explain the reason why I, together with all admirers of old Copper Rolled Plate and all judges of the silversmith's art, hold it to be worth while. Electro-plating will not wear well unless it is done upon nickel, because copper is a soft metal, yet copper is necessary to the beauty of plate if beautiful things are desired, for nickel is a harsh unmalleable metal which will not shape properly under the hammer, as copper or solid silver will, and chasing or engraving done upon this harsh metal looks quite different even when the same design is carried out by the same workmen. Therefore for those of us who desire reproductions of the extremely beautiful old designs, Copper Rolled Plate is a

"QUEEN ANNE" BRANCH CANDLESTICK with boat shaped sockets and drip-pans and finely threaded twisted arms. The flutes of the sockets and stick are beautifully executed. The property of Frederick Fenn, Esq.

THE SECOND CHAPTER

THE DISCOVERY—THE INVENTOR AND THE PIONEERS

OME time prior to 1743—the date usually given is 1742—one Thomas Bolsover, a mechanic, was labouring in the attic of a little house on Sycamore Hill, in what was then the small town of Sheffield—its inhabitants numbered in 1736, 9695 only. He was mending a knife one day, the handle of which was composed partly of silver and partly of copper, and by some lucky accident during the progress of the work he found he had fused the two metals so that they were as one, but with a copper basis and a silver surface. He must have been an imaginative as well as an observant man, for he seems to have realised almost at once that he had made a valuable discovery—silver was at that time about three times as valuable as it is at present. He must have made further experiments in his spare time, with the result that he

"QUEEN ANNE" CANDLESTICK AND BRANCH with fine twist and delicate pointed fluting on sockets. Probably later than Plates XXI and XXII as the centre socket is higher than the sockets on the arms. In the collection of Frederick Fenn, Esq.

not even know how extensively such articles were in use in silver on the tables of the gentlefolks and wealthy burgesses in the prosperous South, for pewter was almost "the only wear" in those days among middle-class people, especially in the Midlands and among the careful inhabitants of the thrifty North. Considering this and that "the sale of these small wares, viz. plated buttons, buckles, snuff-boxes, &c., was snatched from him by a dishonest traveller to the advantage of unscrupulous rivals"—I quote from Mr. Leader's "History of Sheffield in the Eighteenth Century"—it is not surprising that he afterwards turned his attention to what seemed to him doubtless the more important manufacture of saws, edge tools, fenders, cast steel, and emery. He appears to have been very successful at this, for in 1763 he erected, below his house, Whitley Wood Hall, mills for rolling steel, which he could not have done unless he had made a considerable amount of money. Also he must have left his daughter tolerably well off, as she is mentioned afterwards as Madam Hutton of Whitley Wood. "Madam," in the days before

1795, when as a title of distinction it died out, meant a lady of some rank who wore hoops and fine gowns, in contradistinction to "Dame," a woman who wore linsey-wolsey or check, and did most of her own household work. Thomas Bolsover's wife, little doubt, was styled Dame Bolsover, not Madam, in the days before he became a man of wealth and position, able to build expensive steel-rolling mills. These same mills must have made a considerable hole in Thomas Bolsover's fortune; indeed he is credited in Mr. Joseph Hunter's "History and Topography of the Parish of Sheffield" with saying that "when he began to build, his purse had no neck to it, and when he left off it was all neck." Though his chief energies were given to steel-rolling and edge-tool making, that he did not give up making plated buttons, &c., entirely, seems to be proved by the fact that his son-in-law, Joseph Mitchell (who succeeded Bolsover & Co., under the title of Joseph Mitchell & Co.), was a gilt and plated button maker, as well as an edge-tool and saw maker; according to the Sheffield Directory of 1787.

EARLY FLUTED CANDLESTICK and very unusual two light branch. The snake twisted arms are very unusual. The urn-shaped centre ornament shows the beginning of the "Adam's" influence, which prevents this being a typical "Queen Anne" piece, though the workmanship on fluting is decidedly early. The property of Miss M. B. Hudson

FOUR LIGHT BRANCH AND CANDLESTICK with fluted decoration, early period. This evidently belongs to the same period as Plate XXIV. In the possession of Miss M. B. Hudson

LATE "ADAMS" PERIOD CANDLESTICK and three-light branch. The lyre which supports the centre socket of the branch shows the beginning of the Empire style. From a private collection

EMPIRE CANDELABRA with gadroon edges and fluted sockets. The three-sided base and supports with claw feet are characteristic of the Empire style. Probable date 1810. In a private collection

It was Joseph Hancock, a brazier by trade—at one time apprenticed to Thomas Bolsover—who first realised the large possibilities for the use of Copper Rolled Plate as a substitute for silver. He made coffee-pots, teapots, candlesticks, tankards, waiters, &c., but curiously enough he too became enamoured of metal rolling, and leaving the silversmith's work, set up as a plated metal roller. He appears under that title only in the 1787 Directory, when his address was Union Street, where he probably rolled the metal by horse-power. He afterwards used water-power for the purpose at the Old Park Mill, possibly because the trade in copper-plate had by that time become so large as to necessitate something greater than the limited possibilities of horse-power. That Joseph Hancock was a clever and successful man long before this, appears from the fact that he was Master Cutler in 1763. Seeing that both Thomas Bolsover the inventor and Joseph Hancock the applier and pioneer of the extensive use of Copper Rolled Plate were both astute business men, it does seem odd that neither of them remained in the trade which was to push pewter out of

use and develop into one of the largest industries of Sheffield. We can only suppose that in these early days the preparation of the metals, steel for saw-making, and rolled plate for plate-making, seemed to them both a thing with more possibilities in it for fortune-making than the manufacture of articles for table use. One reason for this was no doubt that many articles which afterwards commonly graced the side-boards and dining-tables, such as epergnes, bread and cake baskets, were not in ordinary use in 1750. Even teapots, coffee-pots, and milk-jugs in silver were only just becoming necessities of middle-class life. Tea-kettles and tea-urns, afterwards so fashionable, must have been quite rare then, considering that one of the earliest tea-kettles known is one of silver in the Royal Collection dated 1728 or 1732. This in my opinion is the probable reason why these two clever men did not themselves become founders of large plate-making establishments, though they were the occasion of the founding of so many.

Not only Joseph Hancock and Thomas Bolsover, but many of the, afterwards, noted hollow-ware firms, were button makers to

CANDLESTICK AND THREE LIGHT BRANCH of the early Florid period. In the Weston Park Museum, Sheffield

ROUND CANDLESTICK AND BRANCH with deep cut acanthus leaf decoration and heavily cut edges. This is a fine specimen of the Florid period; probably made about 1825 or 1830. The property of Miss Emily Osborne

begin with. One of the first and most famous of these firms was made by the energy of Henry Tudor, at one time a button chaser in the employment of Young and Hoyland. About 1758 a Dr. Sherburn, who was looking for a practical man to put at the head of a factory for making "best wrought silver plate" which he wished to establish, chose young Henry Tudor, and the firm of Tudor & Leader was the result. This firm, which lasted until 1814, when the tools and stock-in-trade were sold, must have been well established in 1760, for in that year Daniel Leader—a brother of the Thomas Leader who was associated in the business with Henry Tudor—came from Essex, their native county, and was apprenticed to the firm as a *box-maker*. This seems to prove that at that time, in 1760, one of the earliest plating firms was not much concerned with anything but button and snuff-box making. This is a significant fact for the collector who wishes to know the possible and probable date of some of his cherished early pieces of Copper Rolled Plate, for it makes 1760 or later the date of the manufacture of most of the earliest pieces

EARLY PERIOD FLUTED ROUND CANDLESTICK. Notice the difference between the shaft of this and the shaft of Plate XXIV. This shaft is more slender and elegant, but less finely proportioned to the whole, for which reason it is probably of later date in my opinion. The property of Miss M. B. Hudson

in the development of their business, as Henry Tudor was connected with Thomas Bolsover by marriage, being married to Thomas Bolsover's wife's sister.

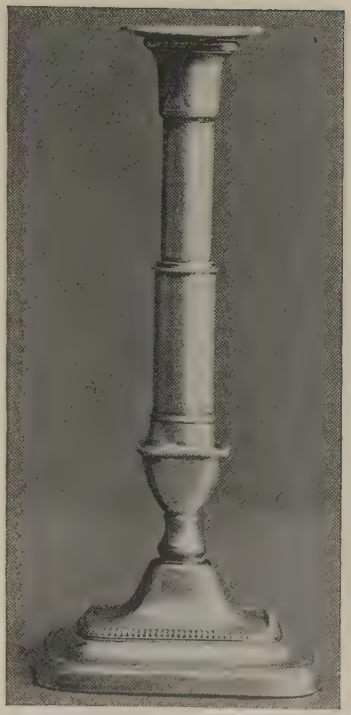
Mr. Leader, a descendant of Thomas Leader, gives many interesting anecdotes of Henry Tudor in his very interesting book, "Sheffield in the Eighteenth Century," to which I must refer any of my readers who wish for further particulars of the early struggles of the plate-making firms.

Before leaving the subject of inventors and pioneers of "Sheffield," or as I prefer to call it, "Copper Rolled Plate," I must mention that the firm of Ashforth, Ellis, Wilson & Hawksley, as it was in 1787, were the first to open branches away from Sheffield. They opened a branch in Paris and also a branch in Dublin; unfortunately for them, for these branches are thought to have led to their bankruptcy—a misfortune which came to pass in 1811, when their business was broken up, and the stock and dies and pattern-books sold.

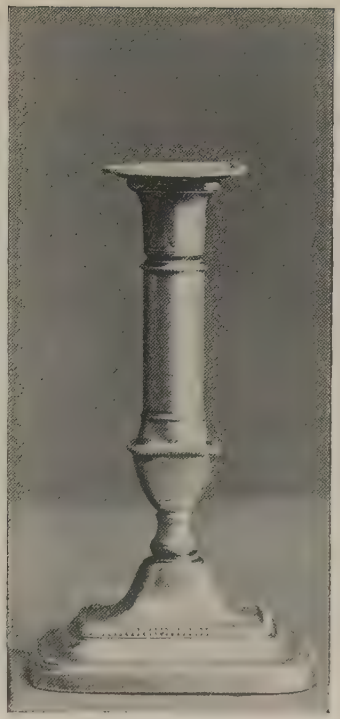
Another name without which the history of the inventors of Copper Rolled Plate would not be complete is that of Mr. Roberts of

the firm of Roberts & Cadman of Sheffield. Mr. Roberts obtained a patent in 1824 for an improved method of preparing for, and putting on, the ornamental silver edges. By this new method Mr. Roberts claimed that even a workman could hardly distinguish a plated from a solid silver article. So the manufacture of Copper Rolled Plate grew larger and ever larger. There were possibly more factories for it in Sheffield than in any other one town, but there were certainly several in London, two if not more in Birmingham, possibly some in Scotland, and certainly one or more in Paris. Pieces undoubtedly of French workmanship are not at all rare upon the Continent, in Italy they are also often met with, so one is inclined to suppose there may have been factories there too, but I have no authority for stating that there were, and no guess at which of the Italian towns contained Rolled Copper Plate factories, if any did.

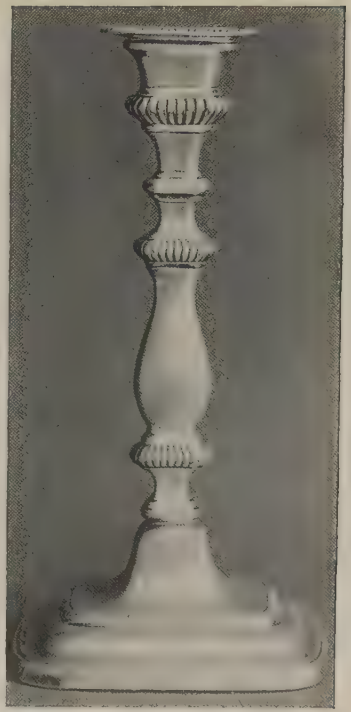
One interesting fact not generally known is that it was not only Rolled Copper Plate which displaced Pewter, for in 1769 James Vickers, of Sheffield, bought from a workman who lay ill a receipt for making white



OBLONG TELESCOPE CANDLESTICK with English gadroon decoration



The same closed



"QUEEN ANNE" PATTERN CANDLESTICK, oblong and finely fluted; marked A. Goodman & Co. with a trumpet. Though the design is an early one, this piece must have been made after 1784, as it is marked.

The property of Frederick Fenn, Esq.

TWISTED COLUMN ORNATE CLASSIC CANDLESTICK with acanthus leaf, and hit and miss decoration. The masks on the base are particularly fine. Marked inside the socket with a double leaf and tear mark. The property of Frederick Fenn, Esq.

metal. Mr. Vickers set up a factory, and appears, thus described, in the 1787 Directory: "Maker (the only one at that time) of 'Bits and Stirrups,' plated with white metal. (He makes also 'Measures, Teapots, Castor Frames, Salt Spoons,' &c., of the same metal.)" When this metal first began to be called Britannia metal I am not certain, neither am I quite convinced that what we know to-day as Britannia metal, which is a yellowish, blackish-looking material, is the same thing as that manufactured by James Vickers. My reason is that I have in my possession a snuff-box of white metal with a Rolled Silver Plate lid. This metal is quite white, almost like silver, and curiously soft, so that it can be cut with a knife almost like soapstone. Though I have only this one piece of white metal I have seen another, a milk-jug plated with silver by the rolled metal process, and silversmiths tell me that they have occasionally, though seldom, had other pieces of this kind through their hands.

As these two pieces I mention are characteristic of the early period as far as design goes, I suppose the white metal of which

they are partly composed to be the white metal James Vickers was making, and if I am right the teapots and other pieces he made must be well worth finding and preserving. I commend them to collectors as a yet unsought for and probably cheap thing to start collecting—all the more fascinating because decidedly rare, since only one factory made them. I have not, up to now, come across one unsilvered piece of this curious white metal, but hope I may do some day, and indeed I shall not feel quite content as a collector until I possess a Measure, a Teapot, a Castor Frame, and Salt of early date in white metal—that is, a complete set of the articles enumerated in the 1787 Directory as made by James Vickers. Their shapes at that date were probably the same as the shapes of the Silver and Copper Rolled Plate, and therefore, apart from the curiosity and beauty of the metal, they would be admirable as belonging to a beautiful period in silver designing.

The white metal was, however, no serious rival to Copper Rolled Plate, which rose in popularity so greatly that tons and tons

must have been produced yearly in Sheffield, London, and Birmingham, when suddenly a medical student called Wright, studying under Dr. Shearman of Rotherham, near Sheffield, discovered the process of depositing silver by electro-decomposition upon copper, nickel, or German silver. The date of Mr. Wright's discovery is not certain, but he became a practising surgeon in Birmingham, and there made the acquaintance of Messrs. Elkington, to whom he sold his invention. They obtained a patent for it on March 25, 1840, and from that time the decay of Copper Rolled Plate began. The difference of workmanship between Copper Rolled Plate and Electro-Plate always seems to me very like the difference in workmanship between exquisitely finished polished mahogany furniture, where every tiny detail of finish and workmanship shows and must be perfect, and roughly made cheap deal furniture whose defects are covered up by a coating of enamel paint. And the difference in the wear of the two different makes bears a like proportion: so does the difference in the cost, but then we don't put enamelled furniture into our best rooms—we keep it

for the nursery and the servants' bedrooms. In my opinion we should do the same with electro-plate, and return to Copper Rolled Plate and silversmiths' workmanship for our table and sideboard adornments.

"ADAMS" PERIOD CANDLESTICK with square base, four-sided shaft, and urn-shaped socket. This is a fine and typical specimen of the much decorated middle "Adams" period, when the forms had become somewhat heavy and ungraceful, but the decoration remained purely Greek inspired, if somewhat over elaborate. From a private collection

VERY EARLY "QUEEN ANNE" FLUTED CANDLESTICK

"ADAM'S" CANDLESTICK

TWISTED REED COLUMN "ORNATE CLASSIC" CANDLESTICK

STRAIGHT REED COLUMN "ORNATE CLASSIC" CANDLESTICK

VERY EARLY FLUTED "QUEEN ANNE" CANDLESTICK

THE THIRD CHAPTER

HOW IT WAS MADE

FOR the following details of the manufacture I am greatly indebted to Mr. Walter Sissons —not alone on account of his pamphlet, which gives them very fully, but for most kindly taking me over his factory and giving up many hours of his valuable time to showing me the old tools and dies in his possession, and explaining to me all the points about which I was ignorant.

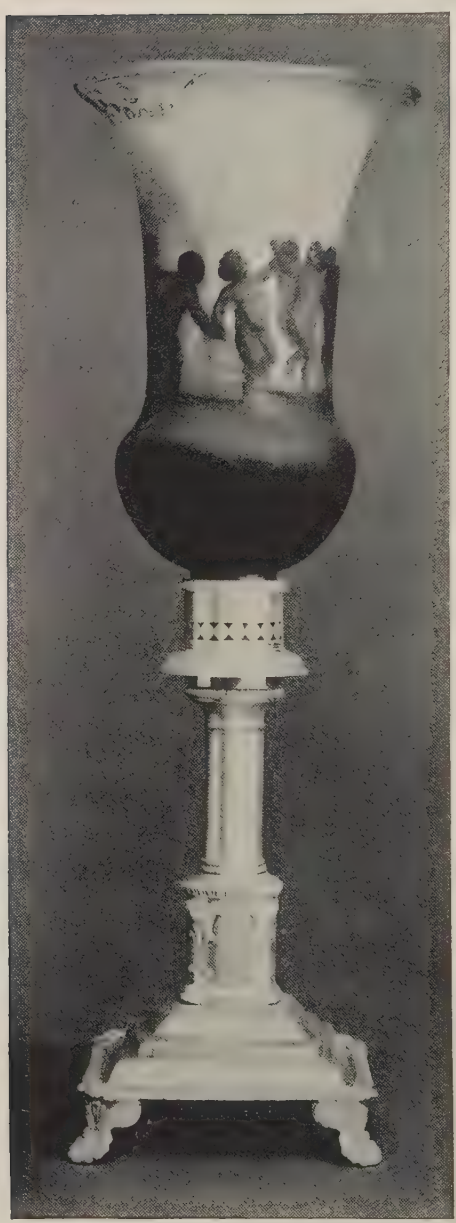
Mr. Sissons is successor to one of the old firms, his grandfather, William Sissons, having become in 1834 a partner in the firm of Roberts, Smith & Co., formerly Roberts, Cadman & Co., who started their business in 1784. Mr. Sissons, like some half-a-dozen other successors of old firms in Sheffield, has in his possession pattern-books dating from the earliest days of the existence of the firm, and not only pattern-books but the dies which were necessary for making the patterns in those

books. When I explain that the cost of cutting the steel die for such a thing as a candlestick, for instance, is about £30, the immense value to all of us who are interested in the possibility of the reproduction of the most beautiful of these old designs will readily be understood. For the cost of reproduction would be almost prohibitive and therefore almost hopeless, as indeed I thought it before I visited Sheffield, if for every piece to be reproduced it was necessary to spend £30, or more, in cutting a die. Imagine then my delight at finding in Sheffield, cellars full of the old dies, all kept carefully oiled and in good condition, so that (though they are some of them considerably over a hundred years old) they could be ready to use next week if required. All the more delighted was I, because unlikely as I thought it that a sufficient number of people would be got together to order reproductions in quantities large enough to make cutting new dies worth while, I thought it still less likely that workmen were in existence capable of cutting the dies with the skill and feeling for the designs that the old workmen possessed. And behold

CANDLESTICK WITH FLATTENED FLUTE DECORATION; some flutes threaded

FLUTED CANDLESTICK, "Transitional," with square base and urn-shaped socket

SIMPLE COLUMN CANDLESTICK with delicate ornamentation; early "Adams" period



EMPIRE LAMP with its original engraved glass chimney. Probably a French piece, date about 1810. From a private collection

neither the expense nor the skill are needed because of the wisdom of some of the old firms. Was it wisdom, I wonder, or a greater thing than wisdom—the feeling of the artist which could not destroy beautiful things? Whichever it was, let us be thankful, for in these dies we have a national heritage from a time when England was pre-eminent for silver and plate making, as I hope it may be again at no very distant date. All that is necessary is for the public to become sufficiently interested to see the difference between good and cheap workmanship, and this they soon would become if they had an opportunity of comparing the two, the hand-made and the machine-made, side by side.

Having made my acknowledgments to Mr. Sissons, I will proceed to explain, as clearly as I can, how Copper Rolled Plate was made. Twenty or thirty pounds of copper was put into a casting-pot, with a handful of charcoal in small pieces. This was then set on the fire until the metal was molten, when it was run into brick-shaped moulds of various sizes. This metal when cold and freed from the

mould, was called "an ingot." The ends of the ingot were cut or sawn off, and the top surface was filed, or planed, quite smooth, particular care being taken that this top surface—to which the silver was to be fused —was not only smooth, but *chemically clean*, and free from the slightest oxidisation.

The ingot being thus prepared, a sheet of fine or slightly alloyed silver rolled to the required thickness, and one-twentieth of an inch smaller in size than the surface of the ingot, so as to leave a small margin all round, was cleaned on the surface as the copper had been. Then the cleaned side of the silver sheet was placed upon the cleaned surface of the copper ingot, and a thick piece of iron or steel, with a perfectly flat surface, was laid upon the top of the silver sheet and copper ingot. The two were then placed upon an anvil to be struck with a sledge-hammer until the silver sheet became perfectly flattened and bedded to the copper. That is to say, the silver sheet was hammered to the copper ingot all over its surface, as it was necessary to make sure that the surface of the silver and the surface of the copper touched all over.

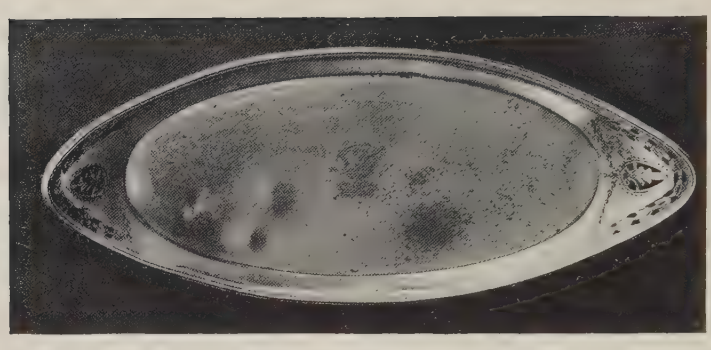
PLATE XXXVIII

OVAL CANDLESTICK with fluted socket. The edge of the tray is an added silver edge hammered into fine scallops. It is the only specimen with this decoration I have ever seen. The property of the Author

PLATE XXXIX

"QUEEN ANNE" FLAT CANDLESTICK oblong; unfortunately the snuffers, which should fit into the hole at the base, is missing. Both pieces are the property of the Author

PLATE XL

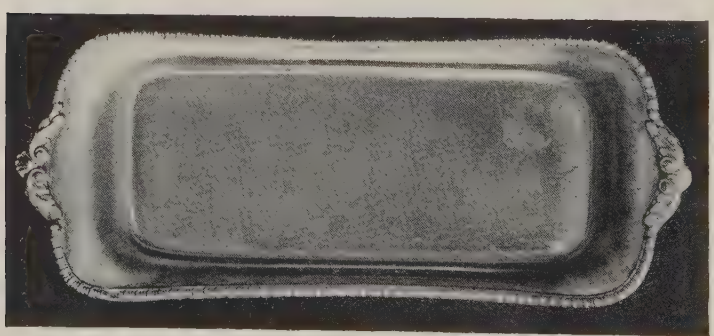


CANOE SHAPED SNUFFER TRAY with pierced and chased ends and thread or drawn wire silver edge

PLATE XLI

PLAIN OBLONG SNUFFER TRAY with French gadroon edges

PLATE XLII



SNUFFER TRAY with English gadroon edge, showing the beginning of the taste for the Florid style by the wings and shells at either end. In the possession of the Author

Next a flat sheet of copper the size of the sheet of silver and one-sixteenth of an inch thick was brushed over on one surface with a paste made of whiting and water, which was allowed to dry. When dry, the whitened side of this thin copper sheet was laid upon the silver sheet, and the three layers of metal were bound together with five or six bands of iron wire No. 17, each band being twisted as tightly as possible. Then a paste made of burnt borax ground with water was applied lightly all round the silver, and the ingot was placed, carefully kept quite flat, in the fire of a melting stove heated with coke, until the silver showed flush round the edges. It was then removed from the fire, and most carefully kept quite flat, until the silver was set. The whole of this process was repeated upon the under side of the ingot if the Rolled Copper Plate was required plated upon both sides.

When the silver was set and the ingot cold, with either one or two surfaces of silver according to what purpose it was intended for, it was rolled between heavy rollers until it became no longer an ingot

but a sheet of metal of the thickness required for making up into dishes, teapots, or whatever articles it was to be ultimately used for. The sheet metal of the required thickness having been thus obtained, the next process was to cut out of it the size and shape of piece required for, say a teapot, or coffee-pot. If this article was to be of first-class quality the silver shield found on some pieces of Copper Rolled Plate would now be added, while the metal sheet was still flat. A copper pattern, called technically a scale, fitting the shape of the metal, with a hole cut in it where the silver shield was to be rubbed on to the metal, was employed, and the hole was marked all round so that the workman might know the exact place where the shield was to be put. Next a piece of silver was cut to the exact shape of the shield, and the edges were bevelled off for about one-eighth of an inch all round. This was called tapering off, and enabled the workman to hammer the join afterwards so that it was imperceptible. The piece of shaped metal and the shield were next dipped into vitriol and water and cleaned carefully with powdered

brick dust as fine as flour; the shield was then placed in position according to the mark already made by the pattern and taken to a fire made of charcoal. The heat of this charcoal fire was intensified by means of bellows which the workman worked with his foot while he held the article over the fire until it was red hot, though he took care not to overheat it for fear of blistering the silver on the plated metal.

When the workman judged that the right moment had arrived, he took a bright steel instrument, called a burnisher, and commenced rubbing, round the outer edges of the shield first. He had to keep the article red hot, but it was necessary to keep the burnisher cool, so he dipped that from time to time in a basin of cold water which he would take care to have beside him before commencing the operation. He gradually rubbed the tool over the entire surface of the silver shield, taking care that no air or alien substance remained between it and the metal to which it was to adhere. When the shield was thus perfectly bedded to the surface the article

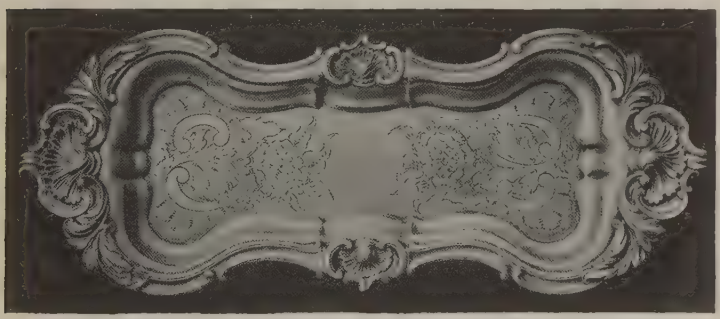
was allowed to cool and again dipped in vitriol and water. The heating and rubbing process was then repeated to make sure the silver was adhering perfectly in every part of its surface. If by any mischance any air had got under the shield and so raised a blister, the blister was pricked and the rubbing continued until the blister had entirely disappeared. When this was finished the article was placed on a bright steel stake and hammered all over until all traces of the joining of the silver shield to the plated metal disappeared.

It will be seen from the above description what care and skill were requisite for inserting the silver shields, especially when they were of large size, such as those on trays, which are often four inches by three inches; therefore it was that the silver shield was only added to the best quality plate.

The shield was added to the flat metal before it was hammered and "bellied" into shape in all articles except dish-covers. In these the body was shaped first and the shield wired, to hold it in position while it was heated and rubbed into its place finally. This was even more difficult than to put a

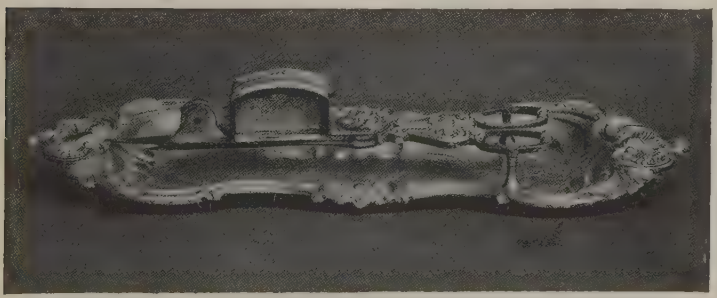
SNUFFER TRAY with scroll, leaf and shell edge; an early Florid piece, probably about 1820

PLATE XLIV



VERY ORNATE SNUFFER TRAY with scrolls and the picotee edge and chased centre. About 1830

PLATE XLV



ANOTHER VIEW OF SAME SNUFFER TRAY with its snuffers. This piece is marked with the open hand mark. In the possession of the Author

TAPER STAND marked with one star and a cross

BOTTLE-STAND hand-pierced and chased ; an unusually small size. One of a pair

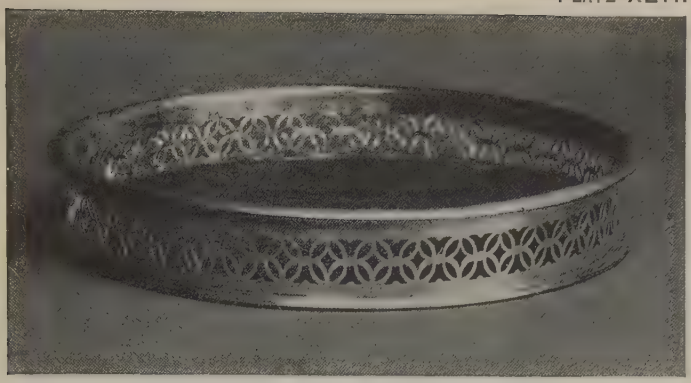
From the collection of Frederick Fenn, Esq.

shield into a flat surface, but still it must have been commonly done, for almost all dish-covers have the silver shield. After the insertion of the shield in the sheet of metal such articles as teapots, coffee-pots, milk-jugs, soup-tureens, sauce-boats, &c., were proceeded with in the following manner.

The sheet metal having been cut to the scale or pattern decided upon before the adding of the shield, the two ends were cut to dovetail into each other and then joined together by soldering with silver solder. The article had now become a sort of tube, and was placed upon a taper stake so that the seam could be well hammered until the soldered surface became quite flat and even, and almost invisible. Then the tube was hammered or bellied out to the required shape with a mallet made of horn weighted with steel inside. This is the process known to the workman as raising, and is still practised by silversmiths when making good class silver tea-services, &c. When the requisite shape was attained the article was hammered all over first with a bare hammer and then with a hammer with a fine steel facing strapped to it and a piece of cloth put

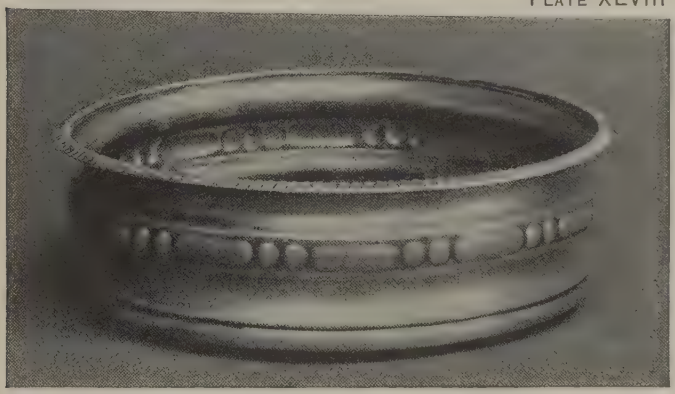
round the stake. This was in order to obtain the smooth surface of the finished article. Next if a teapot or coffee-pot, the spout—made separately in the same fashion—would be added, and then the "body," as it is called, would be ready for the mounts, *i.e.* the handles, feet, &c. These were of solid silver, quite thin, the pattern being struck in them with a steel die. These silver mounts were filled with soft solder, and the roughness, technically called "fash," had to be filed off; then they were bent on lead or some other soft substance to the necessary shape, after which they were ready for soldering into their places. To do this the article had to be carefully painted with whiting round the mounts before it was heated to prevent the solder from running over the plated surface. Next it was carefully heated, the mounts being pressed on to the body with a piece of cork, and the heat maintained until the solder in the mounts was just melted and no more or it would run out. After cooling the whiting was washed off and the article was then ready for decorating with the silver edges more or less elaborate according to the fashion of the time.

PLATE XLVII



PIERCED BOTTLE-STAND, probably French. One of a pair in the possession of the Author

PLATE XLVIII



BOTTLE-STAND with gadroon edge and hit-and-miss ornament. One of a pair in the possession of Percy Ash, Esq.

PLATE XLIX

EARLY PIERCED AND CHASED BOTTLE-STAND with scalloped top. One of a pair in the possession of Miss J. Forster

PLATE L

VERY FINE PIERCED AND CHASED BOTTLE-STAND. In Miss M. B. Hudson's collection

PLATE LI

LATER PIERCED AND CHASED BOTTLE-STAND with waved top and bead edge. In the collection of Miss M. B. Hudson

The first silver edges made were the drawn-wire edges which were made by drawing a very thin piece of silver through a hole in a tool called a wortle, which bends the silver over on each side. When the drawn wire was thus obtained it was soldered on to the article with great care, so that it just covered the cut edge of the sheet metal. Later gadroon edges were struck out of thin silver with steel dies, filled with soft solder like the mounts, and then soldered into their places. Later yet the edges grew wider, more elaborate and deeply struck, and the shell, the mallow, the picotee, and other patterns came into use. These, though they lack the charm of the severe and perfect simplicity of the earlier drawn-wire and nurl or gadroon edges, are so wonderful in workmanship that they command admiration for that, however little the florid style of ornament appeals to the taste of some of us.

The mounts and edges being soldered on to the body, it was now finished, unless it was to be further ornamented with chasing or engraving, in which case it would pass into the hands of the chaser or engraver

before going to be burnished, which is the last process of all, and is usually done by girls or women. The method is to rub the surface of the article all over with finely polished steel instruments by hand until the burnish is obtained.

The insides of coffee-pots, tea-urns, dish-covers, &c., and the under surface of waiters, cruets, inkstands, flat candlesticks, and snuffer-trays were often tinned to avoid the extra cost of using metal plated on both sides. When this was necessary, it was usually done before the mounts and edges were soldered on.

The method was as follows. The article was cleaned with vitriol and water and then taken to the fire and sprinkled with sal ammoniac over the surface that required tinning. Molten tin was then poured inside, and wiped over the surface with a material called fine hards, similar to cotton waste, the workman being careful to observe that the whole surface was properly covered.

In some cases cream-jugs, sugar-basins, and salt-cellars were gilt inside. This was done in those days by a process known as "water gilding." This, though expensive,

WINE COOLER OR ICE PAIL with fluted ornamentation and gadroon edges enriched with shell and leaf ornament. Early ornate period. The property of Norman P. Christie, Esq.

"TWIST ROLL" PATTERN ICE PAIL OR WINE COOLER with lion's head mounts. This very unattractive pattern was apparently expected to be a favourite by the manufacturers, as the old design books contain designs for urns, tea-pots, candlesticks, etc., of this pattern, but as few specimens are met with apparently it did not take the fancy of the public. By kind permission of Mr. Copland, of Sheffield

was very durable, which cannot be said of the modern process of depositing gold by the galvanic battery process. Though not, strictly speaking, belonging to the method of Rolled Copper Plate making, I give the following particulars of the process of "water gilding," in case they may be of interest to collectors of antique plated ware.

In this old process—still used on silver articles where the cost is not so much considered as the lasting quality of the work—fine gold and mercury are used. The gold, with five times its weight of mercury, is boiled in an iron ladle which has been prepared beforehand with a lining of whiting and water, allowed to dry on before the gold and mercury are put into it. When the gold and mercury are sufficiently amalgamated by boiling in the iron ladle, the amalgam thus obtained is poured into cold water, which causes it to become semi-fluid. It is then put into a wash-leather bag and squeezed, by which means the mercury is separated from the gold, for the mercury comes through the pores of the leather while the gold remains behind in the bag. When the mass in the bag

feels like stiff clay, and it is therefore judged that the mercury is sufficiently eliminated, the gold is removed from the bag and apportioned by weight to the various articles which are to be gilded. Next a solution of nitrate of mercury is made by pouring a tablespoonful of mercury into a quart of aquafortis. The article to be gilded is painted with this solution, and then the gold amalgam is applied with a brush and adheres closely to the metal. The articles are then laid, gilt side uppermost, on an iron pan over a coke fire, and the mercury gradually evaporates, leaving a beautiful gold surface.

I have tried to make the foregoing details of the process of making Rolled Copper Plate clear to the reader, though he or she may previously have known nothing about silver workmanship. They are necessarily somewhat lengthy, but I hope they will not prove tedious, for on the understanding of the care and skill and technical difficulties of workmanship the real appreciation of the beauty of the said articles depends, and the real appreciation of their beauty helps one to understand the reason of their costliness.

It also shows us that the prices now asked for specimens of this almost lost art, though high compared with the prices of ten years ago, are low for the actual value of such beautiful specimens of the silversmith's art.

THE FOURTH CHAPTER

QUALITIES AND METHODS OF JUDGING OF THEM

AGAIN by the great kindness of Mr. Walter Sissons I am enabled to state that there were three different qualities of Copper Rolled Plate usually made. From a working book belonging to his firm, dated 1825, he has abstracted the following particulars, and most kindly sent them to me with permission to publish them. From these particulars it appears then that three qualities were made, with varying thicknesses of silver upon the copper. The *lowest* quality was called No. I., the next No. II., while the best was No. III. This is curious to us nowadays, accustomed as we are to electro-plate marked A1 for the best quality, but it is distinctly stated in the working book from which the extract is taken. In No. III., the best quality of plate made, the thickness of the silver sheet upon the ingot of copper was No. 25 metal gauge, *i.e.* nearly one-eighth of an inch thick.

MONTEITH BOWL with acanthus leaf decoration. The edges of the removable rim are covered with wortle drawn silver wire. By the permission of Messrs. Webster.

CRYSTAL GLASS VASE mounted in Sheffield plate. Probably one of a set of three designed for table decoration. This is an Empire piece with characteristic winged mounts, claw feet and the severe Egyptian leaf ornament. It is a French piece. The property of Frederick Fenn, Esq.

This was the thickness of the silver sheet before rolling. No. II., 22 metal gauge; No. I., 21 metal gauge, which would make an appreciable difference in the thickness of the silver plate on the sheet metal, and consequently in the wear of the article. In those days, when the cost of silver was so much greater, the saving effected was probably worth while; but nowadays, with silver as cheap as it is at present, it would certainly be foolish to have anything lower than the best quality or sheet silver No. 25 metal gauge used, and any one ordering reproductions of Copper Rolled Plate should ask to have that quality guaranteed. If these three different qualities were being made in 1825 by the firm of Roberts & Cadman (now W. & G. Sissons), perhaps even lower qualities were being made by other firms, for Messrs. Roberts & Cadman, like their successors, were noted for being a first-class firm whose work could be relied on for finish and wear. They did not go in for cheapness or cutting down prices. Another point is the date of the working book in which particulars of these different qualities appear. This date is 1825. Probably in the

earlier days of the manufacture, say before 1800 or even before 1810, only one quality, and that the best, was made by any firm.

To come to further tests of quality. It is often stated that *all* the best quality articles in the old plate have the silver shield, and some people say further that no article without the silver shield is worth buying and preserving. In my opinion this is nonsense. Very very many of the most beautiful specimens I have seen have been without the silver shield, and in the old pattern-books, which by the kindness of three of the early firms I have had placed at my disposal, the same articles are priced in most cases both with and without the silver shield, which shows there was no difference in the quality or workmanship if the customer for whom the article was being made did not wish to have the shield. In fact the shield was a desirable extra but not a necessity, and was no mark of superiority in any way.

From the old design-books too I have discovered that the same articles were made either with plate on both sides of the copper —such things as flat candlesticks and snuffer-

TWO HANDLED CUP AND COVER with urn shaped knob, reeded handles and gadroon edges. By kind permission of Messrs. Webster.

SPIRIT BOTTLE-STAND with reeded edges, ball feet, and wire handle, and the original bottles. In the possession of Frederick Fenn, Esq.

FOUR BOTTLE SPIRIT STAND with sugar bowl. The claw feet and general massiveness of this piece make it evident that it belongs to a later period than the one on the opposite page. It was probably made in the first quarter of the nineteenth century. In the possession of Frederick Fenn, Esq.

SOUP TUREEN with separate low dish shaped stand ; the edges are of the French gadroon pattern, and very fine lion-head masks hold the rings which form the handles. The singularly graceful shape, beautiful proportions and great simplicity make this a very admirable piece, though it is somewhat marred in my opinion by the heavy lion's mask and ring handles and the very light lid handle, which does not seem to me the most suitable knob possible. In the Weston Park Museum, Sheffield

trays, for instance—described as "with plated backs," or else tinned, according to the price the purchaser wished to pay. This does not mean that the plated surface on the visible side is of poor quality or workmanship, but merely that the purchaser was given the choice of saving a few shillings on each article if he did not think it worth while to have the under side, which would not show while the article was on the table, coated with silver when tin was equally serviceable. Our ancestors were thrifty and spent their money carefully, though they didn't buy cheap things or stint the workmanship, and it must have seemed to many of them an unnecessary extravagance to have silver on the backs of things where it was out of sight and got all the hard wear. Perhaps they were right, for after all tinning would stand hard wear better than the silver plate, and was easily renewable when necessary, which the silver was not. This is the probable reason why almost all old coffee-pots and hot-water jugs, even when most elaborate in shape and ornamentation and beautiful in design, are *tinned* in the insides, not plated.

Before proceeding I should explain that the silver shield can be found when it exists by breathing upon the surface in the likely place for it. It will then appear as a square or round or oval or octagon patch whiter than the metal surrounding it. The likely place for it may usually be guessed when one remembers the purpose for which the shield was applied, which was to allow the coat of arms, or crest, or initials, of the owner to be engraved upon the article, without the likelihood of showing the copper through. One of the things that puzzles me is that on some early and fine pieces I know, the crest is engraved, although the silver shield does not exist, and yet the copper does not show. Another puzzling thing is that on these early pieces, generally pierced work, there is a great deal of engraving, yet no copper shows. I wonder if the thickness of silver commonly used in the time when these were made was thicker than later on when the applied shield had been invented?

The following is a list of likely places on various articles to look for the shield. On tea and coffee pots, the middle of the side in the least decorated part; on dish-

FINELY FLUTED SOUP TUREEN AND COVER with very fine mounts—*i.e.* handles and knob. Probably one of a pair which originally had dish stands. The property of Miss E. J. Forster.

*

EARLY "ADAMS" BOAT SHAPED SAUCE TUREEN, COVER AND STAND. The fluted decoration is particularly finely wrought, and the shape of the high domed cover, curved handles and dish-stand so beautiful that it is difficult to understand how such a shape could be supplanted by the later style shown below. In the collection of Miss M. B. Hudson.

"EARLY FLORID" SAUCE TUREEN AND COVER on claw feet, with finely modelled and executed handles. In the Weston Park Museum, Sheffield.

covers and centre-dishes, the middle of the front or back; on urns, over the tap; on waiters and cake-baskets and snuffer-trays, the centre.

In early pieces there are two ways in which the silver edges are soldered on to the body, and this unfortunately is a thing which it is very difficult to explain in writing, though it can be demonstrated easily by showing the difference under a magnifying glass to any one who is curious about it. However, as that is impossible in this instance, I will do what I can to try to make these differences clear.

In many early fine-pierced pieces of Copper Rolled Plate the cut edges of the copper and silver sheet metal are covered with the wortle drawn silver wire edge soldered on, the rounded edge of the wire just covering the edge of the sheet metal, but not wrapping round or over it. Fig. 1 shows this as well as it can be shown by photography. In other apparently early pieces the silver edges (generally of the gadroon pattern) are soldered on to the upper side and turned over the under side so that they appear to be wrapped over. In

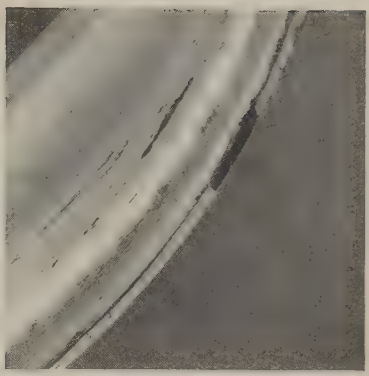
later pieces, a silver wire was soldered on the cut edge of the body of the article before the mount was put on. This gives the appearance of a thick thread running round the article on the under side. This is what is meant by *silver-edged* and not that the mounts are silver. It is shown clearly in Fig. 3. In examining many articles of old plate the collector will be interested to see how the thickness of these silver edges varies. In some it is nearly one-sixteenth of an inch thick, while in others, possibly cheaper quality pieces, it is almost half that thickness.

I hope that I have made these differences really clear to the reader, because it is by the clear and perfect understanding of the workmanship and appearance of the silver edges that fraudulent modern imitations of the old things are most surely and easily detected, though the highly trained or intuitively gifted expert can detect the frauds, by touch, by colour, by weight, by the ease with which the silver surface brightens if tarnished, by the colour of the tarnish, besides the excellence of shape and workmanship. The trouble is that later on, another

Fig. I

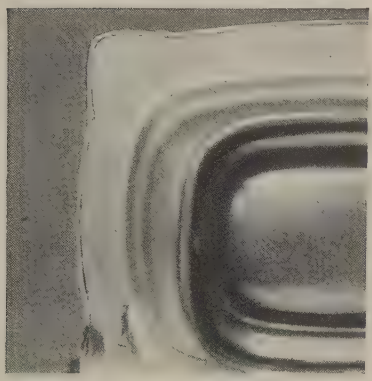
Earliest form of edge as it appears at back of piece

Fig. II



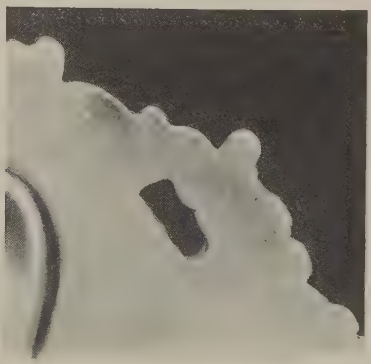
Second form of edge wrapped over the back of piece

Fig. III



"Silver edged," *i.e.* silver wire soldered on before the ornamental edge is applied

Fig. IV



Latest form with silver wire bevelled and hammered to ornamental edge. After 1824

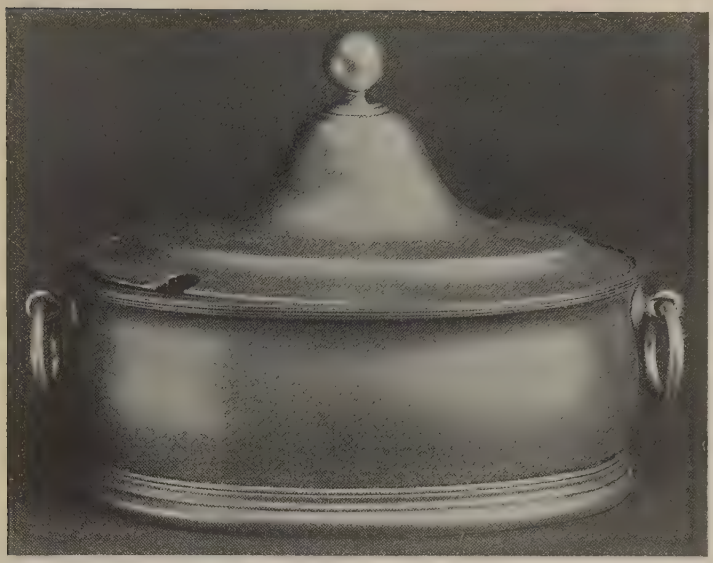
way of treating the edges was invented by Mr. Roberts, who patented it in 1824, by which the obvious silver edges disappeared. The cut edge had the silver wire soldered on to it, which was then fluted with a hammer till it projected a little beyond the place that the ornamental edge would cover. The ornamental edge was next soft soldered on in the old way, but afterwards the projecting silver wire edge which had been *hard* soldered on was filed until the edge of the wire and of the ornamental mount were level, when the two edges were burnished together until the join disappeared. With articles finished in this latter manner it is almost impossible for any one but a workman or an expert to see the silver edge join. Of this comes a difficulty for the amateur, because I cannot say to him no article without either the thread edge or the wrapped edge or the silver wire edge is worth your attention; for many of the best pieces of the later period, *i.e.* after 1824, show no obvious edge at all, and are most puzzling when first met with. Happily they are so magnificently made that the veriest tyro can see they are not

"fakes," though he often supposes them to be solid silver and hunts for a hall-mark, or else new electro-plate, because he cannot believe in any "Sheffield Plate" in such a wonderful state of preservation.

Fig. 4 shows the back and edge of a piece of plate with the edges put on by this later method of Mr. Roberts', from which I hope it will be seen how difficult it is to tell that the article is not made of solid metal.

The questions of colour, weight, workmanship, and tarnish tests it is useless to go into, because they are almost unteachable even orally and with ocular demonstrations. To try to make them plain by writing of them would be even more tiresome and unprofitable to the reader than it would be to me.

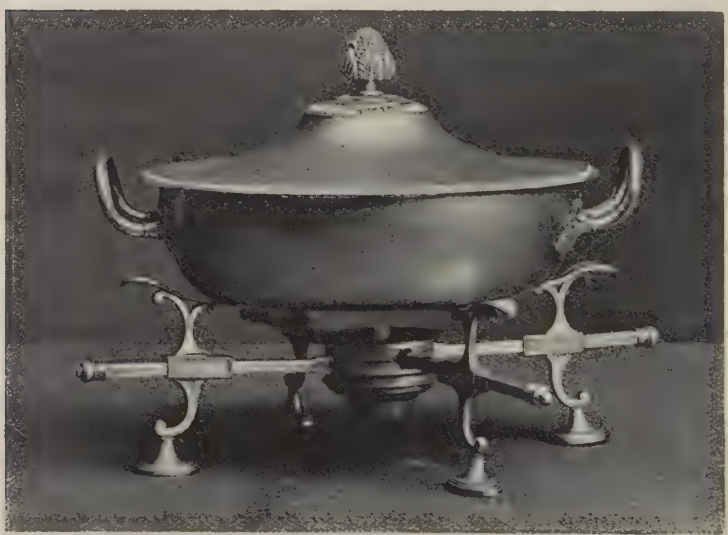
After the more tangible test of workmanship, come the tests of grace, charm, perfection of form, and correctness of the style of ornament belonging to the form. These two tests are the tests of the collector and the expert, more than of the amateur; for only the expert, and the collector, who has been collecting for some



SAUCE TUREEN with dome-shaped cover and ring handles. This tureen has an inner lining to contain the sauce, with a space for hot water. The body is " suaged," that is to say, it bellies out instead of being straight-sided. The only decoration is a thread edge ; probably an early piece. In the possession of the Author.

WINE FUNNEL with thread edge. The strainer gilt. The property of the Author.

ROUND ENTRÉE DISH with French gadroon edges and very beautiful handles and knob. In the possession of Frederick Fenn, Esq.

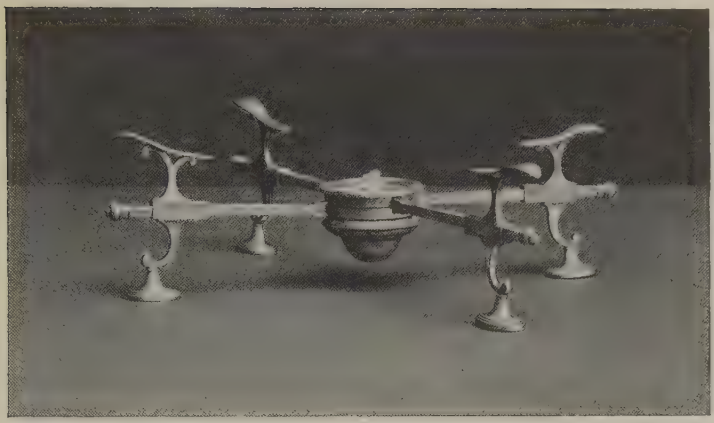


THE SAME DISH standing on a dish-cross with spirit lamp.

time, appreciate the forms and ornaments as belonging to various periods. These can "spot a fake" by some trifling detail of ill-advised variation from the original design, even when the workmanship is passable enough to deceive any one but a silversmith. The collector and the expert—unless as sometimes happens they are those rare beings gifted with what French people call *le flaire* and English people call intuition—have gained their knowledge (which it has probably taken them years to acquire) by carefully and critically examining a great number of genuine articles.

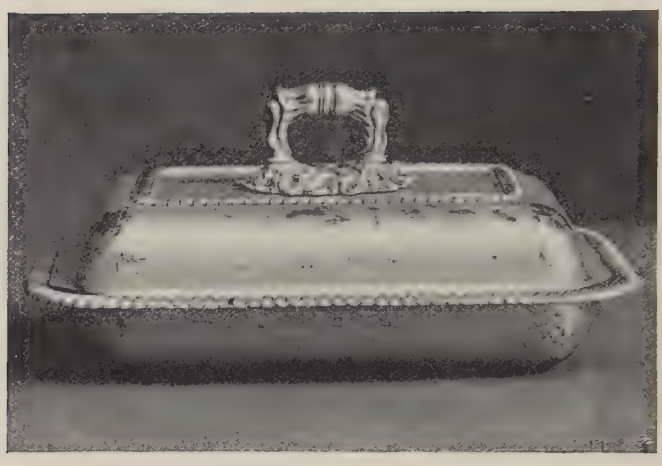
Though that is undoubtedly the best way to acquire knowledge on this subject, it is not every one who has the time to spare to run about all over the country to look for specimens. Even if enthusiasts could expend the necessary time, they would probably not have the facilities kindly placed at my disposal by the manufacturers in Sheffield for finding out the details of manufacture. I am therefore trying to give in this book the gist of the knowledge I have gained, together with illustrations of many articles of various periods, so that those people

who are interested in Sheffield Plate may in a few hours by their own firesides have the opportunity of studying some 150 specimens which, with my comments on them, will I hope bring them almost as much knowledge as I myself possess after many years; though I cannot hope that they will have so much pleasure in the acquisition of their knowledge, as I have had in the acquisition of mine. I can but assure them that if they start collecting Copper Rolled Plate the objects they become possessed of will be a source of constant pleasure, and not being likely to go down in value, may possibly be a source of profit as well.



PLAIN DISH-CROSS OR SPIDER with oval feet. The property of Frederick Fenn, Esq.

DISH-CROSS OR " SPIDER " with fluted oval feet. The parts which slide on the bars are very finely pierced, and the lamp holder is also finely pierced and chased. The property of the Author



OBLONG ENTRÉE DISH AND COVER with gadroon edges. The handle rises out of oak leaves, and is very handsome and deeply cut. The property of Frederick Fenn, Esq.

OBLONG ENTREE DISH AND COVER of somewhat later date, judging by the greater roundness of the corners. It stands on a box-heater intended to contain a hot iron and hot sand. The property of Norman P. Christie, Esq.

THE FIFTH CHAPTER

MAKERS AND MARKS

UNTIL very recently nobody paid much attention to marks on "Copper Rolled Plate," so that at the present time the list of them is very incomplete. It is likely to be added to considerably now that the attention of collectors is being directed to the advisability of looking for marks and helping to make any unknown ones public.

May I say here that I, personally, shall be greatly obliged to any owners of pieces bearing names, or marks, not given here, if they will be so good as to forward particulars to me of any they come across, with a view to the enlargement of the very incomplete list I am able to give at present. I never bothered about marks myself until I began to be interested in tracing the history of the early firms, for I bought so many beautiful pieces without marks that they seemed to me unimportant.

They have not grown important in my opinion now, and I should never hesitate to

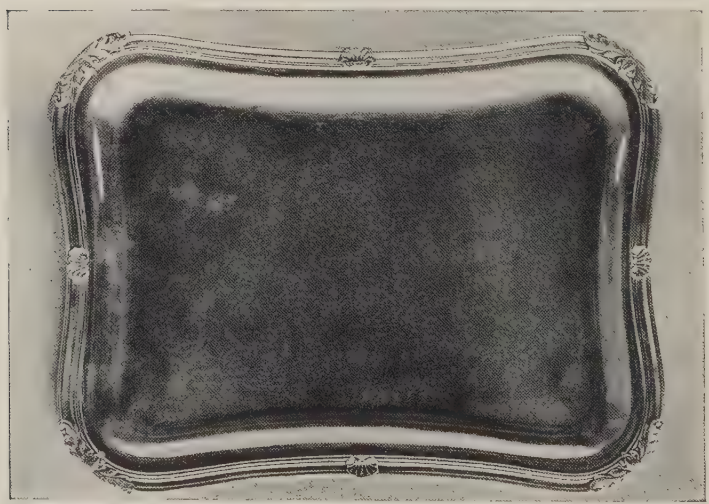
buy a beautiful piece because it was without a mark. On the other hand, I should possibly now buy a piece because it carried a mark that I might have neglected on account of want of beauty or condition before I began studying marks, but this is entirely on account of the fact that I have now become interested in the history of the subject, whereas before I was only concerned with the acquisition of beautiful specimens.

So little had I cared about marks, that I had never examined the pieces in my own collection, to see if they bore any until after I read Mr. Sissons' excellent little pamphlet; in which he gives a list of eight marks. After this, I did look at all my pieces, and also at any others I was privileged to handle, and am happy to say that I have found some marks not hitherto given by any writer. Two of these marks carry the name of the maker beside the mark, in both cases on pieces which I judge to be early specimens, by the style. From these two early pieces bearing the names, and the fact that another mark, a ship, which has been traced for me by the descendants of the old firm whose mark it was, and who state that the stamped

REVOLVING DISH STAND for round or oval dish. Possibly this is what was meant by a "dish-rim." Many different forms of these are met with, but few as pretty as this. It is uncertain whether they were intended to hold a glass dish or to serve as entrée dish stands, but as some of them have lamps in the centre they were possibly intended to serve the same purpose as a dish-cross, or were an early form of the modern chafing-dish

STAND FOR CUT GLASS SALT CELLAR. These were used about 1825

DINNER PLATE with gadroon edges. The property of Miss E. J. Forster



FRENCH OBLONG SALVER with shell and leaf decorations ; on the threaded edges marked "doublé." In the Weston Park Museum, Sheffield

name of the firm appears beside the mark at the time it was registered in the book of the Sheffield Assay Office in 1795, I am disposed to believe that it was the custom of all the makers to stamp with their name as well as their mark in the first few years after the custom of marking Copper Rolled Plate was established. Probably the mark alone was considered sufficient later on, when the signs of the various firms became known to the trade. Suppose we give ten or fifteen years for this, we get the date from 1784 to 1794 or possibly 1800 for pieces bearing the mark with a name beside it.

We know that no marked piece can be of earlier date than 1784, because it was not until then that the Act of Parliament, by which no maker was allowed to stamp a sign or any letters of any kind upon any plated article, was repealed.

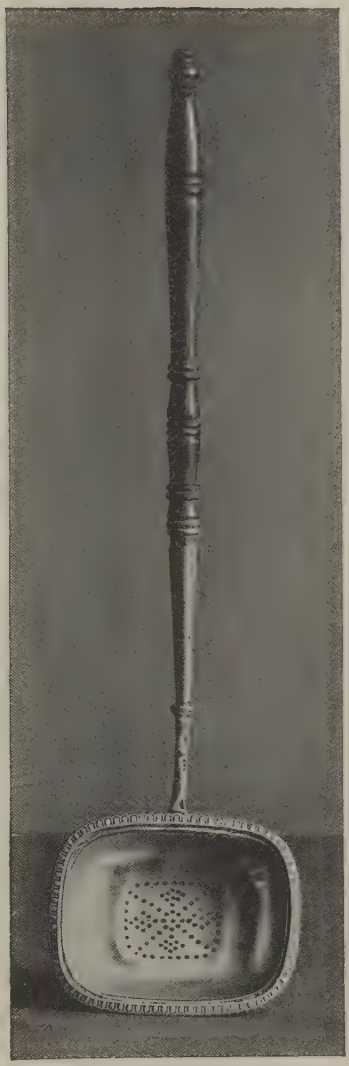
According to an article in a number of the *Sheffield Independent*, Mr. Staniforth—of the firm of Roberts & Staniforth, Sheffield—a nephew of the late Henry Wilkinson, whose firm was an old and famous one, possesses a minute-book of an early trade association of Sheffield, in which

mention is made of a meeting held on 4th February 1781 "to consider the desirability of applying to Parliament for powers to mark plated goods." This leads one to suppose that Sheffield had a considerable hand in getting the Act which disallowed the marking of silver-plated goods, under the severe penalty of a £100 fine, repealed. Probably Sheffield got the Birmingham and London makers to combine with them to get this done, as the Rolled Copper Plate trade was seen to be an increasing and important one by that time.

As the Sheffield Assay Office have a list of the marks with the names of the firms who registered them and the dates of the registrations, it seems that there should be little difficulty in obtaining them, but for some reason or other they will not allow them to be looked out. I quote below a letter just received from Mr. Frederick Bradbury, whose assistance has been most generously given to me in this and other matters connected herewith, which shows the attitude of the Sheffield Assay Office. He says :—

"I may as well tell you there is little or no chance of your getting the information

SOUP LADLE with fluted bowl and feather-edged handle. By kind permission of Messrs. Webster



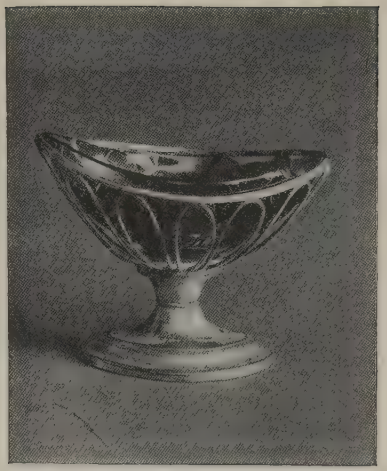
STRAINER on long handle, possibly intended for straining the pips from the lemons used in making punch. The property of Frederick Fenn, Esq.

TANKARD with curved sides

TWO-HANDLED CUP on stand
The property of Frederick Fenn, Esq.

STRAIGHT SIDED TANKARD with heart-shaped finish to handle

BOAT SHAPED SALT CELLAR on stand with thread edges. The property of the Author.



WIRE WORK SALT CELLAR on stand. The property of Frederick Fenn, Esq.

EIGHT-SIDED SALT CELLAR on stand with thread edges. The property of Miss E. J. Forster.

These are all early salt cellars with the solid character and individuality characteristic of the "Queen Anne" period. By the side of these the later and more elegant "Adams" period salts, such as that shown in Plate LXXIX, look somewhat effeminate to my mind; but this is a matter of personal bias perhaps, for most people find the "Adams" period the more pleasing.

"EARLY GEORGIAN" BOAT SHAPED SALT CELLAR on stand. The bombé body pierced and chased with rose wreath pattern. Bead mounts. In the possession of the Author

OBLONG SALT CELLAR on low stand with gadroon edges and shells at the corners; gilt inside. "Late Georgian," otherwise "Early Florid." In the possession of the Author

asked for, as I myself have applied to them, and although both my brother and my uncle are wardens of the Office, they will not allow me to have the whole of the information in connection with the makers and their marks contained in their books."

In looking for his own firm's mark for me, however, Mr. Bradbury discovered that the first name and mark was registered on 8th September 1784 by W. Green & Co. Mr. Bradbury unfortunately does not give me the mark, only the name. This fact is important, because in the 1787 Directory, which is usually taken as a guide to the firms then existing, W. Green & Co. do not appear. Either Green & Co. ceased to exist before 1787, or the Directory of that year is not a very safe guide to the complete list of plate-making firms existing when it was published.

Having arrived at the fact that about 1785 the custom of marking was setting in, and probably fully established by 1786, it is curious that so many fine specimens which by their design are apparently of later date than this carry no mark, or sign of the maker at all. One wonders if the retail dealers

objected to the marks and so got them discontinued after the early years. Whatever the reason, marked pieces, particularly those carrying *mark and name*, are exceedingly rare.

Before proceeding to give the list of early firms and drawings of the marks, I think it will be just as well to say that in many cases the marks are hidden away in most out-of-the-way places, and therefore require a good deal of looking for, particularly on candlesticks. On these the favourite place for the mark seems to be inside the socket. To find the mark it is necessary to remove the nozzle (the piece that takes out) and carefully wash the stick in hot soda and water, then if there is a mark it may be found, though it is generally defaced by the scratches of generations of careless housemaids who have *dug* out candle ends with a pointed instrument instead of melting them out with a little boiling water. Snuffer-trays, cruets, waiters, teapots, &c., are generally marked underneath. It must be borne in mind that the marks are small and apt to be filled up with dirt and plate powder, so a magnifying glass is a useful accessory when looking for them.

SALT CELLAR on diamond-shaped foot with bead edges and very graceful handles. "Adams" period.

MUFFINEER for pepper or salt with glass lining

CREAM JUG of early Georgian pattern, often met in silver, but rarely in old Sheffield plate.

The property of Miss E. J. Forster.

PLATE LXXX

PIERCED AND CHASED MUSTARD-POT on stand with bead edges. This form of mustard-pot is somewhat rare. The property of Frederick Fenn, Esq.

PLATE LXXXI

EARLY MUFFINEER with blue glass lining, hand-pierced and with thread edge. The property of the Author

In the minute-book before referred to there appears the report of a meeting upon the subject of prices in 1773. The signatories to the agreement then come to include the following names which do not appear in the Directory of 1787. These are:—

Winter, Parsons & Hall.
Hancock, Rowbottom & Co.
Thomas Little & Co.

Whether these firms gave up business, or were for some reason or other excluded from the 1787 Directory, I have been unable to determine; but as eleven years elapsed after their names appear before any marking was possible, it does not seem incumbent on the collector to find marked pieces by them, as it is possible that none such were ever made.

It is another matter with the list from the 1787 Sheffield Directory which I give below:—

Ashforth, Ellis, Wilson & Hawksley's, Angel Street.
Almond, James, West Bar.
Deakin, Smith & Co., Hawley Cross.
Fenton, Creswick, Oakes & Co., Mulberry Street.
Law, Thomas, & Co., Norfolk Street.
Love, Derby & Co., Peacroft.
Holy Daniel, Wilkinson & Co., Mulberry Street.
Law, Thomas & Co., Norfolk Street.

Love, Derby & Co., Peacroft.
Morton, Warris & Co., Brinsworth's Orchard.
Parsons, John, & Co., Market Place.
Proctor & Co., Holles Croft.
Roberts, Eyre, Beldon & Co., Union Street.
Roberts, Cadman & Co., Eyre Street.
Rollisson Dolliff, Market Place, and Spring Gardens.
Smith Nathaniel, & Co., Wain Gate.
Strafford & Newton, Arundel Street.
Tudor, Leaders & Nicholson, Sycamore Hill.
Young, Greaves, & Hoyland, Union Street.

To these my investigations enable me to add :—

W. Green & Co.
Watson, Fenton & Bradbury.

And in Birmingham :—

Boulton & Co.
The Soho Plate Co.

As all these firms were in existence after 1784, when marking plated ware first became the custom, it should be possible to make a complete list of marks with the names of the firms they belonged to, if, as I suppose, in the early years before the marks were well known the names were usually stamped beside them.

When with the co-operation of collectors this has been accomplished, we shall be able to smile at the authorities of the Sheffield Assay Office, though until then we can only feel vexed at their refusal to allow the list of old marks they possess to be given to the public.

Before starting the list of marks I will briefly recapitulate my conclusions concerning them.

No marks before 1784.

From 1785 to 1795 or 1800, name stamped beside mark, but no name probably after 1800. Marking by no means universal, and no guide to quality, because many of the finest specimens carry no mark whatever.

Now for the list of marks :—

Bell. Roberts, Cadman & Co., now W. & G. Sissons. Dies and design-books in possession of present firm.

Crossed arrows. Fenton, Creswick & Co. Firm extinct. Dies and design-books dispersed.

Crossed keys. Henry Wilkinson & Co. Extinct. Dies and design-books in possession of Walker & Hall.

PIERCED AND CHASED OVAL CRUET with handle. The property of Frederick Fenn, Esq.

The above is at present the most complete list I am able to give of marks with the names of the firms. Of marks alone, at present unidentified, the following list, from a very useful little pamphlet by Mr. Francis Pairpoint, silversmith, of Dean Street, Soho, is from pieces which have passed through his hands :—

Bird. Scarce. Mostly on plain oval and oblong snuffer-trays. Probably early.

Fleur-de-lys.

H.

Oldham makers, Nottingham. Generally on plain drinking-cups, sometimes found with the date 1826 beside the handle.

Isaac & J. Williams & Co. An early mark.

Eight-petaled flower.

Ornamental letter, possibly monogram B. E.

C. G.

Elephant's head. G. A. Chiefly found upon church plate.

J. & A. Hardy, Birmingham.

Scallop shell. Probably an early mark.

K.

B.S. B. S. Late mark, Mr. Pairpoint thinks.

Four-leaved clover. Found on both early and late pieces.

Spool. About 1800, Mr. Pairpoint thinks.

Leaf. Very scarce, about 1800.

The above is Mr. Pairpoint's list, to which I am able to add :—

Leaf and tear mark. This is on the candlestick shown in Plate XXXIII.

Five-point star. From a very fine set of tea-caddies, shown in Plate CXII.

A·W Crown. From a Warwick Vase urn.

In conclusion let me say that though marks, especially those with names attached belonging to firms existing from 1785 to, possibly, 1800, undoubtedly enhance the value of fine pieces from the collector's point of view, it is not these marks which make them valuable, but the fact that the period was a good period. It must not be

forgotten that the pieces made prior to 1784 were none of them marked, yet are quite as beautiful both in design and workmanship, if not more so. The best guide to value is judgment of workmanship; to date, is knowledge of style and ornament belonging to the various periods; and the surest way to buy cleverly is to buy what you have a great personal desire for, not what you think is valuable or cheap. If you do not care much, one way or the other, either the article is not worth having or you are one of the people for whom antiques have no special value, and should leave them to those who care for them so much that they are ready to pay twice the cost of a new thing for one that is after all only second-hand.

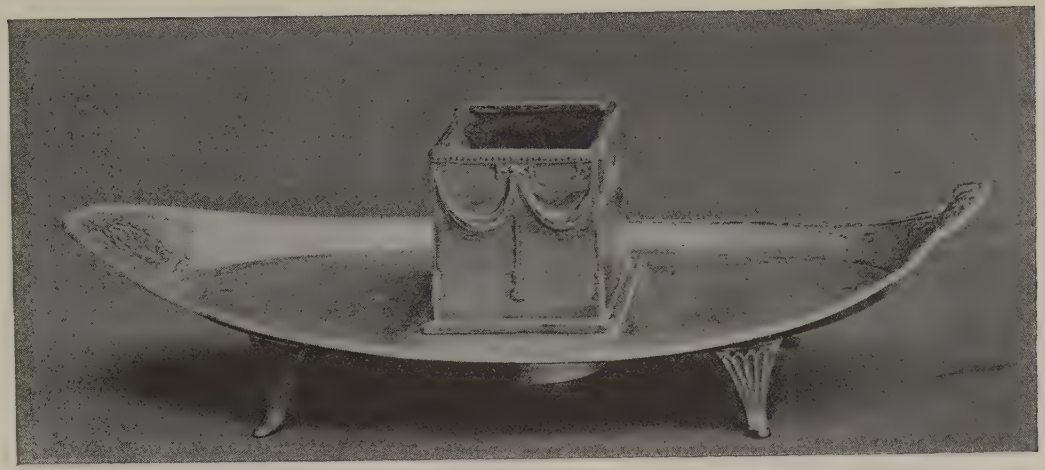
THE SIXTH CHAPTER

PERIODS AND DESIGNS MOST PRIZED

BEFORE I start trying to give the newly fledged collector hints which I hope will help him to become a judge of periods and guide him to a knowledge of the designs which are most prized, I will give a complete list of the various articles made in Copper Rolled Plate in the eighteenth century. This list is taken from the Directory of Sheffield, published in 1774, and in that is quaintly prefaced thus: "These ingenious workmen make a great variety of Articles."

This is it, and its amazing length shows that our ancestors had an even greater idea of the necessity of beautiful objects for table and sideboard decoration than we have at the present time:—

Epergnes. Tea-urns. Coffee-pots. Tea-kettles and lamps. Tankards and measures of all sizes. Jugs. Cups. Goblets. Tumblers. Candlesticks. Branches. Cruet-frames. Water



A BOAT SHAPED CRUET FRAME. This piece should have a round frame to hold an oil and vinegar bottle on either side of the salt-box in the centre. The salt-box should have a lid with small muffineer for pepper standing on it. I show the piece, though incomplete, because it is a very beautiful specimen, and this shape of cruet is rare, and also because this piece is marked "Nathaniel Smith and Co." with a hand beside the name. There is an engraving of a similar piece with fittings in one of the old design books. It is considered a fine specimen of the best "Adams" period. The property of the Author.

POTATO RING pierced and chased, with drawn wire edges, made of Sheffield plate, *not* of silver. The property of Frederick Fenn, Esq.

and plater plates and dishes (probably hot-water plates and dinner plates are meant). Dish-rims. Crosses (now called dish-crosses, sometimes spiders). Castors. Tea-trays and waiters. Bottle-stands (sometimes called coasters). Writing-stands (ink-stands with sand bottles, wafer boxes, &c.). Tureens. Ladles. Spoons. Scallop shells. Canisters (probably tea and sugar canisters). Mustard-pots. Round and oval salts. Bottle-labels. Cream-pails. Bread and sugar baskets. Argyles (gravy warmers shaped something like a teapot with a spout and an outside lining for hot water). Snuffer-stands and dishes. Wine-funnels. Skewers. Cream-jugs. Lemon-strainers. Cheese-toasters. Chocolate-pots. Sauce-pans. Stew-pans. Snuff-boxes. Bridle-bits. Stirrups. Buckles. Spurs. Knife and fork handles. Buttons for saddles. And a great variety of other articles.

Of the "great variety of other articles" I have made a considerable list from the old books of designs as well as from objects in collections. These are:—

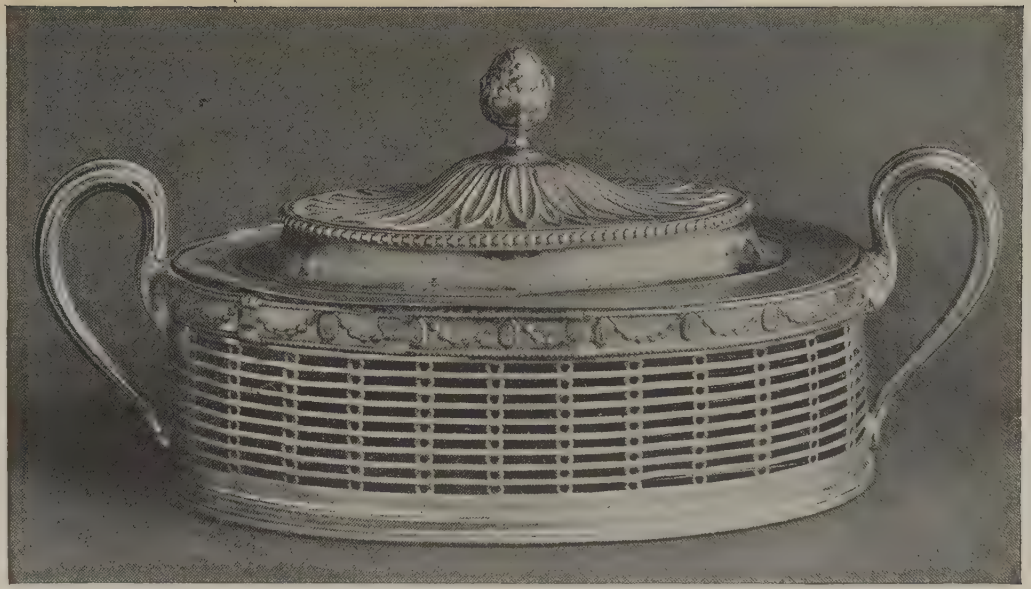
Monteiths (punch-bowls with a rim to hold the glasses). Potato rings (made only in Ireland). Wine-coolers (also called ice-pails). Large strainers. Sauce-boats. Snuffers. Supper-trays (revolving trays containing five or more dishes). Taper stands. Dish-covers. Teapot stands. Entree dishes and warmers. Nutmeg graters and boxes Fruit-baskets. Egg-cup frames. Fish slices.

It appears probable that most of the articles in the second list were not made in 1774, for some of them are so important that it seems incredible that if they were being made they should have been omitted from what was practically a trade advertisement of the time.

Thus wine-coolers appear to be of somewhat late date, also supper-trays, egg-cup frames, and dish-covers. This supposition is borne out by the styles of these articles, which are much less varied than the styles of the different articles in the first list. Perhaps a few details of what is known about the time when some of the articles were first made in silver will prove interesting before we go on to consider the periods.

Epergnes do not appear to have been made at all before 1735, though cruets with fruit-dishes attached exist which by their style and workmanship seem earlier.

Tea and coffee pots were made in silver many years before, "teapott" being one of the items mentioned in "a note of my plate," the list made by Bess of Hardwicke, Countess of Shrewsbury, in 1583. This is very curious, because the earliest reference to tea-drinking does not occur



BUTTER DISH with glass lining. The body is hand-pierced and decorated with a band of repoussé work of "Adams" design finished with bead edges. The leaf decoration of the lid and the very beautiful knob and handles make this an exceptionally fine piece, though it does not belong to the best but rather to the middle "Adams" period. The property of Gordon Thomson, Esq.

EGG-CUP FRAME with place for salt cellar; about 1820. In the Weston Park Museum, Sheffield.

WIRE WORK EGG-CUP STAND with salt cellar and egg cups. By kind permission of Messrs. Webster.

until 1615, when an officer of the East India Company, writing to a brother officer, asks him to send him "a pott of the best sort of chew." "Chu" being Chinese for tea.

Tea was first taxed in 1660, and by 1722 its use, and abuse, had become so common that the custom of tea-drinking was denounced by several doctors.

Coffee-drinking was certainly very uncommon, if it existed at all in England, before 1637, when Evelyn mentions that a Greek who came to Balliol drank it. By 1652, however, a public coffee-house was opened in London, and the new beverage seems to have taken the town by storm, for in 1675 Charles II. tried to suppress coffee-houses as a public nuisance.

From which we may gather that tea and coffee pots were much needed in 1750, and were naturally among the first things the "Rolled Copper Plate" makers turned their attention to after buttons and snuff-boxes.

The earliest tea-kettle known in silver is one in the Royal Collection with the hall-mark of 1728 or 1732. These being large and heavy pieces, needing a good deal of metal, would, like tea-urns, probably never

have become common in middle-class households but for the invention of the plating process.

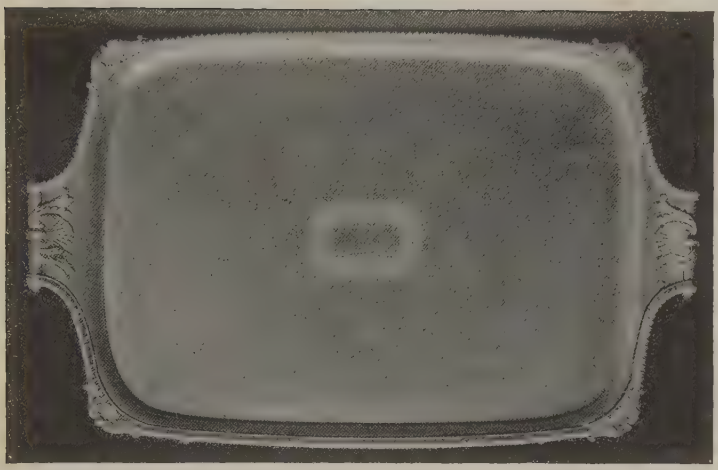
Tankards and wine-measures are among the earliest things made by silversmiths, as also are jugs, cups, and goblets.

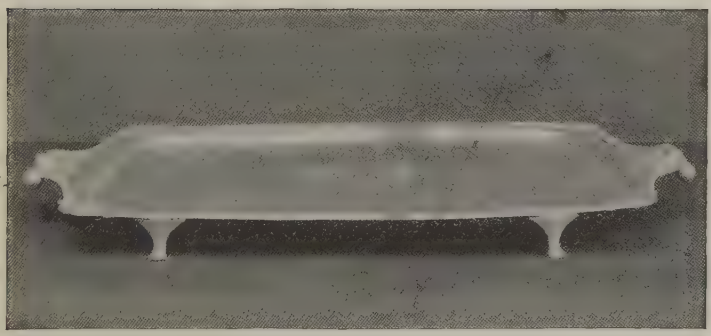
Tumblers, though exceedingly old in glass (pointed ones with a knob at the base, so that they cannot be set down until empty, have been found in Anglo-Saxon tombs), appear to be very rare in silver; it is therefore curious to find them mentioned in the list of Copper Rolled Plate. I am sorry to say that I have never come across one.

Candlesticks of all kinds were of course necessary in those days, when there was neither gas nor petroleum and very few people used oil lamps, so they too were among the earliest articles made in Copper Rolled Plate.

Cruets had been in use from Tudor times. "A cruit" is another of the things mentioned in the Hardwicke list.

Plates and dishes of metal, either silver or pewter, were common objects in all well-to-do households, as china only began to





VERY FINE OBLONG TEA TRAY with the edge extended to form handles. The silver edges are gadroon pattern enriched with shells and the formal leaf of the "Adams" period. From a private collection

OVIFORM TEA-URN. The elegant handles start out of husk pattern supports and end with acanthus leaves. It is a fine specimen of the early simple " Adams " period, the only decoration being a little beautifully executed chasing. The property of Miss E. J. Forster

be made in England in the beginning of the eighteenth century, so naturally they too were soon made in the new plated ware.

What "dish-rims" were I don't know.

"Dish-crosses" or "spiders," as they are sometimes called, served two purposes: either to keep a hot dish from marking the polished tables of those days, or to support a spirit-lamp which kept the contents of the dish above hot during the long meals in the days before the "simple life" ideal came about.

Tea-trays, of course, belong to a time after tea-drinking became common; but salvers, or waiters, as they are called now, first came into use in feudal times, when they were used to collect the broken victuals after each meal for distribution among the poor.

Bottle-stands are essentially eighteenth century, probably the outcome of the use of mahogany for dining-tables, as the fine colour and polish of the mahogany is quickly marked by the wine which runs down any bottle that is stood upon a table unless it is protected in some way.

Ink-stands of sorts must have been made for centuries, but as reading and writing

became every day more ordinary accomplishments it was natural these too should be made in plated ware soon after it was invented.

Scallop shells. I think it very interesting to find these modern luxuries of the kitchen, as we suppose them to be, were made as early as 1774.

Cream-pails. Pails or basons for sugar and cream were used before jugs. I think the explanation of this is very simple. Our forefathers used cream much more than we do, milk much less, and really cream is much better served in a bason, from which it is ladled out, with a ladle, or spoon, than it is in a jug. We might do much worse than return to the fashion of "cream-pails," leaving jugs to be used for milk only.

Bread-baskets. The first of these made appears to have been one of a wicker pattern made in silver by Paul Lamerie in 1731. They became very usual in Copper Rolled Plate, and were probably used for handing round cut bread. In the old books fruit-baskets to match are usually priced side by side with the bread-baskets.

Argyles, as I have stated, were utensils to hold gravy. They had an outer jacket which held hot water, so that the gravy was kept hot while on the table. A very necessary luxury in the days of large dinners, when all the carving was done at the table.

Cheese-toasters made in silver or its substitute show that toasted cheese was commonly sent to table in well-to-do households, though nowadays, with the greater use of meat, it is hardly ever seen.

Chocolate-pots were nearly as much needed as tea or coffee pots, as chocolate was nearly as popular in the eighteenth century as the other two temperance drinks.

Sauce-pans and stew-pans. Most of us suppose that the extreme luxury of silver-plated cooking utensils was the outcome of nineteenth-century millionairism, but engravings of these in the old catalogues show that they were considered household necessaries long before America produced millionaires.

Monteiths, called also wine-glass coolers. These were punch-bowls with a crown, sometimes removable. This crown served

to hold the glasses by their feet when the bowl was carried into the room. This crowned bowl was invented by a beau called Monteith in the reign of Queen Anne.

Potato-rings. These belong to the latter half of the eighteenth century. In silver they are said to be invariably of Irish make. The five specimens shown at the loan Silver Collection of 1902 all bore the 1770 hall-mark with one exception. Very few people understand how they were used. They were really ornamental stands for wooden bowls in which it was the custom to serve potatoes in Ireland. They are extremely rare in Copper Rolled Plate. Probably very few were made.

Wine-coolers or ice-pails. These are really vases with a space between the inner and the outer lining to contain ice and salt for icing wine.

Large strainers. These may have been used for brewing the punch which was so popular; unless, like the plated saucepans, they were intended for the use of the lady of the house when she did fine cooking.

Snuffers and snuffer-trays were absolute

CHASED TEA-URN powdered with daisies. The handles are not quite as elegant in form as the handles of Plate XC, and the foot is not so well proportioned. I am disposed to consider this a French piece, on account of the powdering and also of the colour of the metal. It is the property of Miss E. J. Forster

FLUTED TEA-URN supported on claw-footed legs with gadroon edge. The lamp is a modern addition. This beautifully proportioned, discreetly decorated round urn is "Early Georgian" in feeling and workmanship except for the claw-footed, mask-headed legs, which suggest the Empire inspiration. I think it probable it was made at the beginning of last century. The property of Miss E. M. Osborne

necessities in the days before plaited cotton wicks for candles were invented.

Supper-trays were round mahogany trays which revolved upon a stand and held five dishes, one in the centre with four round it. They were tolerably common fitted with Spode or Wedgwood dishes in the eighteenth century if we may judge by the number still left, but I never knew they had been made in silver or Copper Rolled Plate until I came upon the engraving of one in the old design-books. I have not yet found one or part of one, but hope to do so some day, though I don't suppose many were made, as they must have been costly articles.

Taper-stands were made to hold the rolled taper which it is still possible, though more and more difficult, to buy. I fancy they were used to carry about, as tapers do not gutter like candles do.

Pocket nutmeg graters and boxes. These are not uncommon in silver, which seems odd nowadays when nutmeg is so little used. In the old days it was much favoured, and used with ale or wine constantly to make hot drinks. Doubtless it is the use of tea and

coffee which have taken the place of our forefathers' hot possets that has put nutmeg out of fashion.

Long though the foregoing list of articles is, with few exceptions they were all made through the whole period, about a hundred years, during which Copper Rolled Plate was manufactured — a period in which fashion changed enormously in architecture, furniture, dress, everything; so naturally it changed in silver too, and plated ware followed suit, which gives us many different styles in Copper Rolled Plate. Of these different styles the earliest is commonly called Queen Anne, though none can possibly have been made until George II.'s reign was more than half over. Still "Queen Anne" expresses their type and style so much more clearly than "early George III." to the average purchaser, that the term is likely to continue though it is historically incorrect.

The shape of the so-called Queen Anne things is a little quaint, very full of character, a trifle clumsy perhaps when contrasted with the delicately decorated, classically perfect shapes of what is known

URN with lion handles, broad band of very fine chasing, and pine knob. The lions' heads and heavy shape are Empire in character, but the engraving and pine knob are characteristic of the eighteenth century, while the foot suggests early workmanship. It is an interesting rather than a beautiful "Transitional" piece chiefly admirable for its magnificent workmanship. By kind permission of Messrs. Webster

OBLONG EMPIRE TEA-URN on fine stand. The dragon, sphinx knob and lions' head handles are all very finely cast. Its merit is that it is a " pure " piece unmarred by any mixture of style. The property of Kenneth Havers, Esq.

as the "early Georgian" period; nevertheless they have a power to charm greater perhaps than any of the others. This comes, I think, of their odd I-have-strived-my-utmost-and-I-am-a-capable-hard-working-Englishman aspect, which almost gives them the air of being possessed of a soul, whereas the more dainty and fascinating "early Georgian" articles seem merely to be possessed of charming manners! Seriously, one knows that what one likes in the early specimens is the strong individuality of the workman showing in the work of his hand. For in the early times one man made the article all through himself. Later on, when there was more plated work wanted than there were workmen able to make it, the best workmen did only the most skilful work necessary on each article, so that this strong individuality and character in each article were lost. The earliest specimens I am writing of have a look of imperfection about them. Examining them closely one feels that both sides are not quite alike. They are not, quite! The reason is that they were made entirely by hand. I think the reason why they are the most

alluring of all the many attractive articles left to us in old plate is that they are so instinct with the individuality of the maker that in some subtle indefinable way we seem to feel the character of the man who fashioned each one. They are in fact, though humble ones, veritable works of art, with the allurement of humanity about them which no machine or even partly machine-made article ever can or ever will possess. These "Queen Anne" pieces are generally oblong or oval in shape or outline. They are usually decorated with fluting and "nurl," otherwise called "English gadroon" edges. The candlestick and kettle-stand illustrated in Plates XX. and CX. are fine and characteristic specimens. So too are the extremely fine epergne and composite epergne and cruet in Plates No. I. and No. II.

Pieces of this early "Queen Anne" period are in my opinion the most valuable of all, but at present those which fetch the highest prices are the daintily shaped, delicately ornamented, pierced, engraved, and chased "early Georgian" specimens. This is not surprising, because these latter are very charming, and the qualities which make

EARLY FLORID URN with finely idented fluted body. The conventional leaf pattern edges are bold, but well designed and well proportioned. It belongs to the period immediately succeeding the Empire period. From the Weston Park Museum, Sheffield

"WARWICK VASE" URN. This is a good example of the fine workmanship which delighted in doing difficult feats in Sheffield plate making in the first quarter of the nineteenth century. "Warwick Vase" urns are by no means rare, but they are often now turned into "vases" by the simple removal of the tap, as in this instance

them so, viz. lightness, prettiness, daintiness, and delicacy of ornamentation are just the qualities which most generally appeal to the public.

Long ago, when I first started collecting what I then called "Sheffield Plate," and I wanted to teach my friends what to buy for me or for themselves, I used to say to them, "Every piece with the thread edge is worth buying." Now after years of experience and the exceptional opportunities I have fortunately had of studying the subject, I know no better way to teach the unlearned what to buy than to repeat that sentence with a little difference. Buy any piece with a thread (properly called a drawn wire) edge if you are satisfied that it is genuine and in its original condition—that is, *not* re-plated. But now I should add too, that all pierced and chased pieces are "finds," and also that I have never yet seen a piece with the bead edge which I did not wish to acquire. Also that most oval or oblong pieces with either English or French gadroon pattern mounts are worth purchasing if in good condition. I would also add that all specimens of wire work deservedlh

fetch a high price, for they are almost always beautiful, though some, of course, are more beautiful than others. The finest specimens of this wire work I have seen have been made of flat wire, but most are of round wire: all are fascinating.

From the many illustrations I am giving here of "early Georgian" specimens, I hope that my readers will be able to make themselves conversant with the characteristics of this much-prized style. I think they will gather a general and correct impression that the less the ornamentation the more the value, though there are exceptions to this rule. One good instance of an exception to it is the twisted column candlestick with masks and acanthus leaf decoration shown in Plate XXXIII. This is far from being a plain piece, but the decoration is so well designed and so beautifully proportioned to the object it adorns, as well as so finely carried out, that this is one of the most admirable candlesticks I have ever seen, though it is distinctly ornate.

Having stated which are the most desirable and most sought after styles, and given the above simple hints by which they

TALL OVAL URN with waved body and stand

CURIOUS SHORT BODIED OVAL URN on very high stand with fine fluted decoration
From a private collection

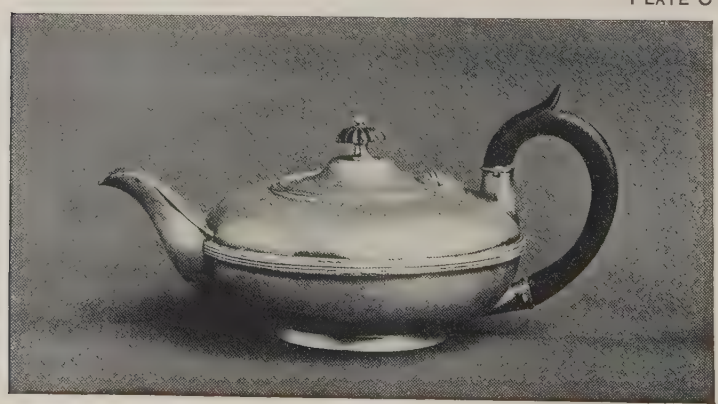
TALL URN supported on four claw-footed legs

SUAGED TEA POT with gadroon edges and finely shaped spout. Early period. In the collection of Frederick Fenn, Esq.

PLATE XCIX

TEA POT with thread edges, chased hinges and dome-shaped lid. This very plain pattern is rare in old Sheffield plate, and is considered an early piece. The property of the Author

PLATE C



ROMAN LAMP PATTERN TEA POT with thread mounts and dome-shaped lid. The property of Frederick Fenn, Esq.

EMPIRE COFFEE POT with dragon's head spout

OVAL FLUTED COFFEE or TEA POT on high stand with finely chased band
The property of Miss E. J. Forster

OBLONG SUAGED TEA POT with deep scalloped rim and gadroon edges

FLUTED BODIED TEA SERVICE, finely embossed and chased. Late Georgian period. Observe the shape of spout of the tea pot, the delicacy of the handles, and the excellence of the stands of the milk jug and sugar bowl. The tea-pot stand is possibly not original, as it does not match the stands of the other pieces. The property of Miss E. J. Forster.

may be recognised, I will now proceed to go into the question of "periods."

In the first place, from studying the old design-books and various marked pieces it seems to me that several different "periods" in Sheffield Plate were all being made at the same time. This is explained by the fact that Sheffield Plate was made for a much larger market than silver, and that many people in the provinces who had not refurnished in the latest fashion probably wanted Sheffield Plate made after silver models which were not the latest fashion. It must be remembered that in all cases Sheffield Plate followed the fashions in silver and did not originate any even for the London market. This is one argument against the use of the term "period" for Sheffield Plate. Another is that it is manifestly absurd to describe articles of Sheffield Plate as "Queen Anne period" when the manufacture of Sheffield Plate was not invented until George II.'s reign was more than half over. Indeed this practice generally brings a smile to the countenance of some learned person present if one is foolish enough to fall into it, though if one says Queen Anne pattern

all is generally well even if the piece under discussion is of an obvious George I. pattern.

This is because the study of old silver is a very recent craze, and as yet few people but connoisseurs recognise the difference between the Queen Anne and the George I. styles, and also because the term "early Georgian" has been used generally up to now to mean the silver styles fashionable in the first half of George III.'s long reign.

This extraordinary use of the term "early Georgian" by dealers in antique silver, which still obtains, makes the naming of the various styles in Sheffield Plate particularly difficult, because it necessitates a correction not only of the terms commonly used by dealers in Sheffield Plate but also of the terms commonly used by dealers in eighteenth century silver. One would naturally have expected that the silver dealers would have been the first to invent an exact description of the various styles in silver, but after all perhaps it is natural that the need for this should come out of a study of Sheffield Plate.

People are generally careless about anything which is easily set right, and as all silver bears a hall-mark which gives the

HOT WATER or CLARET JUG with fluted body and foot; an engraved band decorates the top of the body before the neck begins, and the top handle socket is of the acanthus leaf pattern. Probably a French piece. The property of T. T. Greg, Esq.

HOT WATER or CLARET JUG with bead edging and embossed band round top of body; with very good pine knob and handle sockets. A late "Adams" piece. In the collection of Frederick Fenn, Esq.

exact date when it was made to any one who is curious enough to look it up, looseness of description is of little moment in silver. In Sheffield Plate it is of more moment for several reasons. To begin with, many more people are able to collect Sheffield Plate than silver, and it is important that they should not be led astray, as they have not the opportunity of putting themselves right by an examination of hall-marks. Another thing is that in writing about pieces of Sheffield Plate which one thinks of purchasing, the want of some term more exact than "early Georgian" to describe the four different styles which that is now used to cover is constantly felt. This last indeed is my chief excuse for having invented certain terms which have not hitherto been generally used. These I will now deal with at the same time as I describe the characteristics of the various styles to which I have applied them in my descriptions of the plates. Before doing this, however, it will be necessary to deal with the terms commonly used by dealers in Sheffield Plate, bearing in mind that they are particularly wrong if used with the word "period" in-

stead of the words "pattern" or "design," which I suggest should always be substituted when speaking of Sheffield Plate.

Sheffield Plate dealers, then, commonly use five terms. These are "Queen Anne," "early Georgian," "late Georgian," "Empire," and "Late."

Let us examine these carefully.

By "Queen Anne" they mean the pieces of rather clumsy but very characteristic form, either quite plain except for a drawn wire or thread edge, or else decorated very slightly with a little flat or slightly raised fluting, which is sometimes separated by threading arranged in a sort of spire or vandyke pattern. These are very properly described as "Queen Anne pattern pieces."

But the dealers also use "Queen Anne" to describe pieces of the same general form which are decorated with highly raised straight flutes and gadroon edges—the candelabra in Plate No. XX. is an excellent example—which are quite different in feeling to the Queen Anne pieces, and are typical of George I. silver. These, which are really George I. patterns, should I think be called "George I. pattern," or "true early Georgian," for the sake of

INVERTED FLUTED BODIED JUG with thread edges

PLAIN JUG with urn-shaped knob From a private collection

JUG with repoussé leaf decoration, pine knob, fine handle sockets

"EARLY GEORGIAN" PEAR-SHAPED COFFEE POT STAND with urn knob. These pear-shaped coffee pots are highly esteemed

VASE-SHAPED URN on square base with bead edgings. Early "Adams" period

By kind permission of Messrs. Webster.

clearness. Though as far as accuracy goes it must be remembered that fashions overlapped reigns, and that the use of a reign as a title is only an indication of the time at which any particular fashion was at its height in London. Before leaving these two styles I ought to point out that the oblong form characteristic of them is the short oblong, and that the oval is a blunt oval not pointed at the ends.

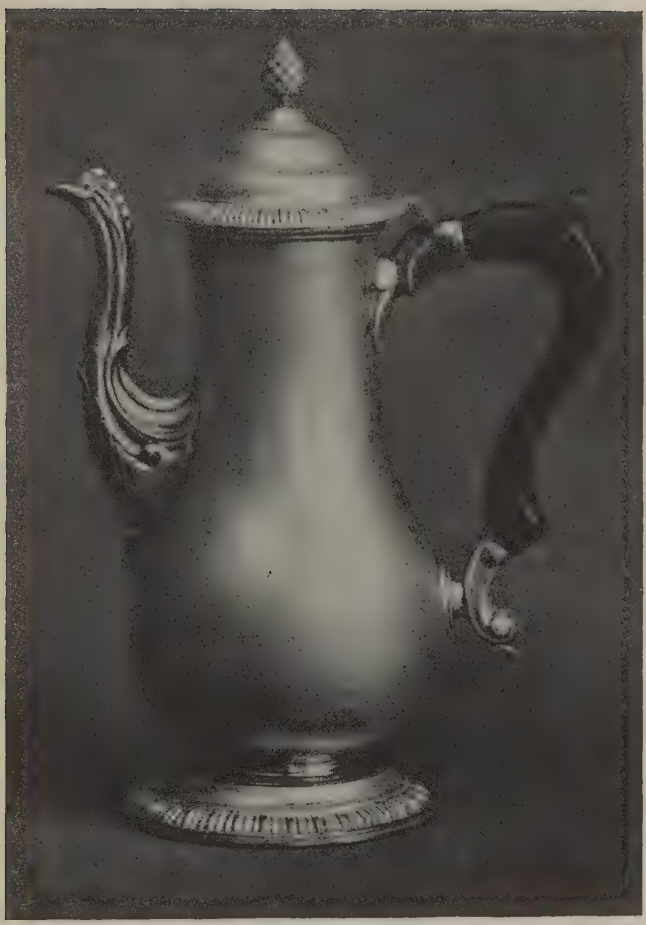
By "early Georgian" Sheffield Plate dealers in common with dealers in eighteenth century silver mean four or five very different styles.

The first of these is the ornate style, fashionable in silver in George II.'s and the very early part of George III.'s reigns. This was when spiral fluting, either raised or indented, enriched with highly raised chased flowers, came into fashion. The tea-caddy which forms the centre illustration of Plate CXI. shows a piece of this class, which should be called, I think, George II. or "ornate early Georgian." Pieces of this character are not common in Sheffield Plate, and are not generally highly prized except by connoisseurs who understand exactly what they are.

SHEFFIELD PLATE

The next fashion in silver after the "ornate early Georgian" or "George II." still kept the early Georgian forms, which are quaint rather than graceful; but these forms were differently embellished. Fluting disappeared but chased flowers remained. But now they took the form of swags of smaller flowers, and the chasing was much less highly raised; also it was generally accompanied by piercing, and often by a bead edge. Fig. 1, Plate LXXVIII., is a fine example of this style which belongs to the early George III. period of silver. Other styles belonging to the same period are the pierced work of geometric design, and wire work: when the shape is characteristic of the early period. For examples see Plates XV. and IX.

I call these three different but three last-mentioned styles "pre-Adams." My reason for this is that they are without any trace of the style which superseded them, which was the outcome of the admiration of Greek and Roman forms and ornamentation which was introduced by the Adam brothers in architecture and furniture, and by Flaxman in Wedgwood-ware and silver. This last we will now proceed to consider, bear-



COFFEE POT ON LOW STAND with pine knob. The ornate spout and handle sockets are characteristic of the ornate Georgian period. This form is sometimes found decorated with repoussé work and chasing on the body. It is later than the pear-shaped form. The property of the Author

well as very delicate. Plate No. LXI. is an unusually beautiful example.

I should mention that in this style the handles very often spring out of one delicate elongated leaf and terminate in two smaller leaves. Also that when the objects are not quite plain or decorated with the aforesaid small amount of delicate fluting, they are enriched with a small amount of very delicate chasing, beautifully designed to enhance the form which it is employed to decorate. Turn to Plate No. XC. for an example of this. Specimens like this in Sheffield Plate are by no means common. The probable reason is that reliance upon perfection of form as an attraction is the least paying work that a silversmith can do. It is comparatively easy to get people to pay for the obvious work entailed by ornamentation, but very difficult to make them understand that it takes more time and better workmen to fashion an object of such beautiful form that decoration can be dispensed with. This reason, that few people understand the necessary costliness of plainness, and also the great difficulty of finding workmen capable of making articles so exquisitely formed that no decoration, or very

little, is needed on them, accounts I think for the comparatively few pieces of this kind which were made, judging by the small number one comes across. So the next style, which I call the pure classic or pure Adams style (which is called "early Georgian" as well as the others), came in.

The characteristics of this "pure classic" or "pure Adams" style are that the shapes are still always elegant and delicate, and that the ornamentation, though it is somewhat elaborate, is not redundant, and has one dominant classic note. This may be a ram's head, or a swag of drapery, as in Plate No. LXXXV. Swags of laurel leaves were also a favourite decoration, and candlesticks made like miniature columns and beautifully proportioned belong to this "pure classic" or "pure Adams" period.

It was succeeded by the "ornate classic" or "full Adams," the characteristics of which are a great deal of ornamentation of different kinds all inspired by Greek or Roman ornament, of which Plate No. XXXIII. is one of the best examples known to me.

This "ornate classic" chiefly relies upon repoussé or applied work for its ornamenta-

tion, which often takes the form of medallions joined by swags. The butter-dish in Plate No. LXXXVII. and the claret jugs are good specimens.

It will perhaps be noticed that the form of these is not quite so elegant as the form of the "early Adams" or the "pure Adams," but it is still good though just a trifle heavy. The next thing that happened was that form became less good, and was overloaded with decoration which was not always well proportioned. This style, which is chiefly seen in candlesticks (Plate No. XXXIV. shows a good example), is the "late Adams" period, which many people admire very much, but which to me seems almost ugly and quite vulgar. For what is vulgarity but acceptance of something which greater knowledge would cause one to repudiate. Knowledge of the true source of inspiration of these late Adams pieces which have lost the classic form while they are overloaded with classic ornament was I suspect the cause of their popularity when they were made, as it is the cause in my opinion of the price which they fetch now, though they do not command such high figures as any of the earlier styles.

ARGYLE OR GRAVY POT

CHOCOLATE POT with spirit lamp

PORT WINE NEGUS JUG

These are all early so-called " Queen Anne " period pieces

OBLONG STAND with lamp, probably a kettle stand. The claw feet are very fine. The design and workmanship incline experts to consider this an early piece. The property of the Author

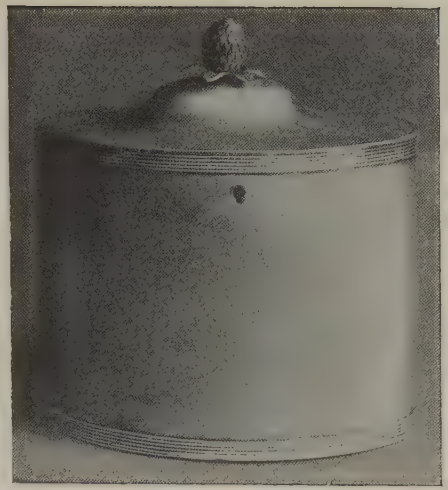
With the "late Adams" period the difficulties of nomenclature almost disappear, for the "late Adams" style gave place to the "Empire," which is correctly described by the term "Empire period" both in silver and in Sheffield Plate.

The characteristics of the "Empire period" are heaviness of form and the Egyptian character of the ornamentation, which consists of winged lions, lions' masks, sphinxes, and a very formal leaf pattern and wicker-work pattern. Plates No. XCIV. and No. LV. show these characteristics remarkably well, I think. Perhaps it is hardly necessary, but I should like to mention that the Empire style dates from about 1805 and did not last very long.

Next to the Empire came the "late Georgian," which was a revolt against classicism of all kinds, whether Greek, Roman, or Egyptian in inspiration. The first form this revolt took was that piercing elaborate but unaccompanied by chasing or engraving came into fashion—the inkstands in Plate CXVIII. are specimens of this. Next the ornate early Georgian style was used as an inspiration. Fluting was revived, but the flutes

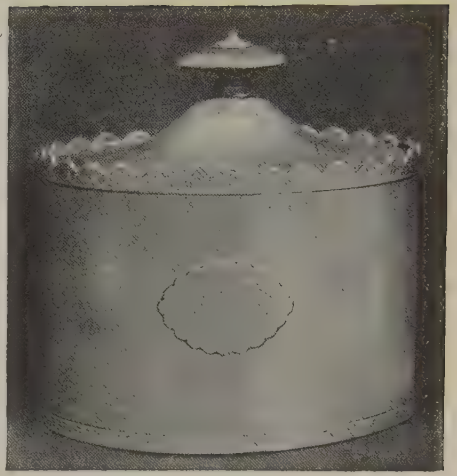
were large structural flutes affecting the shape of the articles, not flutes used simply as an enrichment of surface. With the flutes the highly raised chased flowers of the ornate early Georgian style were revived. In fact the only new feature was the enrichment of the gadroon edgings with flowers and shells. For an excellent example of the "late Georgian" style which is not without a certain charm and grace of its own turn to Plate CII., which shows an admirable and typical tea service of the best period in "late Georgian" silver work. That is the period characteristic of the latter end of George the Third's reign. The beginning of a tendency to use flower forms more or less realistic once made in the edges, soon crept into the mounts—*i.e.* the handles and feet; and this paved the way for the full tide of the "Florid period," or as dealers call it, the "Late period," which lasted all through the reigns of George IV., William IV., and the first half of Victoria, when Sheffield Plate ceased to be manufactured altogether.

As far as workmanship goes this "Florid period" Sheffield Plate commands admiration. The work is superb, more it is wonder-



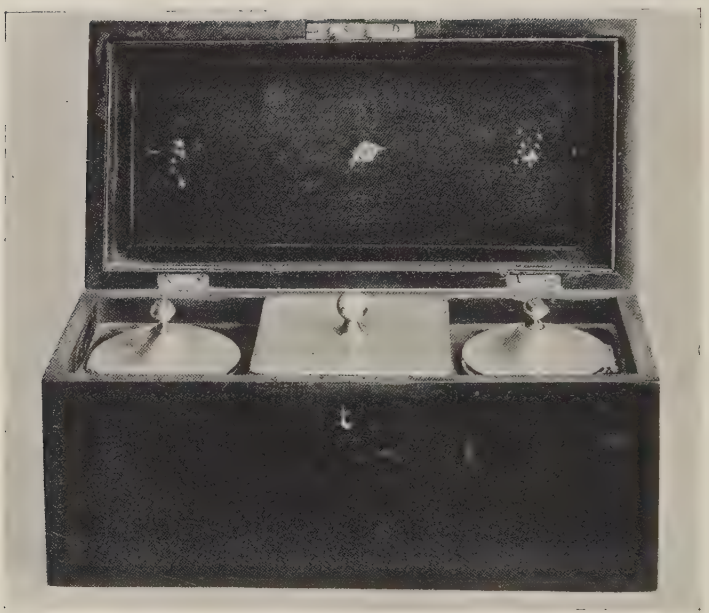
EARLY PLAIN OVAL TEA CADDY with thread edges and green carved ivory pine knob springing from leaf mount. The property of Frederick Fenn, Esq.

"EARLY GEORGIAN" TEA CADDY decorated with repoussé work and chasing. By kind permission of Messrs. Webster



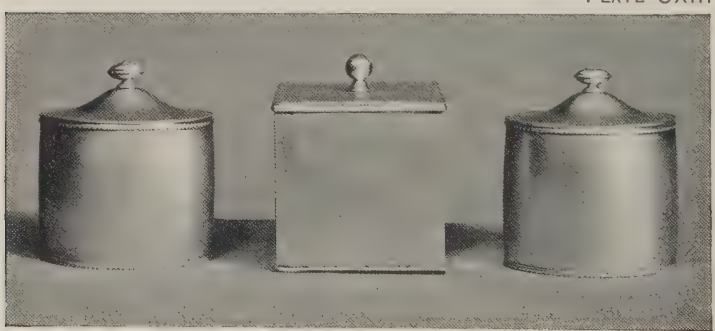
OVAL TEA CADDY with scalloped edge. Decorated with engraving. In a private collection.

PLATE CXII



SET OF TWO TEA CADDIES AND SUGAR BOX in original case. The property of Frederick Fenn, Esq.

PLATE CXIII



The oval TEA CADDIES with dome-shaped lids and gadroon edges, the SUGAR BOX with plain silver drawn wire edge are here shown out of the case. These would seem to be early specimens, but as they are marked must be later than 1784

ful when one considers the technical difficulty of it, and for this reason "Late" pieces now fetch a good price—that is, they fetch something approaching what they originally cost —sometimes! That they do not always do this, and have no fancy value as yet, is due to the fact that the shapes are neither elegant nor quaint, but merely massive and not badly proportioned.

I am loth to multiply terms or weary the reader with differences which are more subtle than essential, but there are two distinct styles of Florid: one of these is not very highly decorated, save that it is enriched with floral edges. This came next after the "late Georgian" style, and should I think be called "early Florid." This was succeeded by pieces decorated with very broad edges generally of the picotee or vine-leaf pattern, accompanied by much flat chasing if the piece is a salver, a basket, or even a snuffer tray. I have not included many illustrations of either the early or late Florid style among the plates, but I think a general impression of what the early Florid is like may be gathered from Plate XCV., while Plates XXIX. and XLIV. show the late Florid in all its glory.

I will now recapitulate the terms I have used, and the terms dealers use, set out in table form side by side, which will, I hope, make the matter of terms clear :—

Terms used by me.	*Dealers' Terms.*
"Queen Anne pattern"	"Queen Anne period."
"True early Georgian" or "George I." style	
"Ornate early Georgian" or "George II." style	"Early Georgian."
"Pre-Adams" or "early George III." style	"Pierced and chased" (called also "early Georgian").
"Early Classic" or "early Adams" style	"Early Georgian."
"Pure Classic" or "pure Adams" style	"Early Georgian" (also called pierced and chased).
"Full Classic" or "full Adams" style	"Early Georgian."
"Ornate Classic"	"Early Georgian."
"Late Adams" style	"Adams period."
"Empire period" (this may be either "pure" or "transitional," according to whether the ornament is mixed or purely Egyptian on inspection	"Empire period."
"Late Georgian" or "late George III." style	"Late Georgian."
"Early Florid"	"Late."
"Late Florid"	"Late."

Though the two last periods do not appeal to my personal taste, being too elaborate and realistic, I cannot help admiring their splendid

WIRE WORK SUGAR BASIN with blue glass lining and cover embellished with finely pierced and chased band. These basins are oftenest found without their covers, and vary in shape, sometimes being oviform, sometimes vase-shaped. From a private collection

EIGHT-SIDED BOAT SHAPED WIRE WORK SUGAR VASE or CREAM PAIL with blue glass lining. The stand and handle carry out the design of the body exceptionally well, which is one of the charms of antique pieces seldom found in modern "exact reproductions." From a private collection

workmanship, the wonderful depth and sharpness of the mounts, and the exquisite finish with which they are soldered on, so that the whole piece is almost indistinguishable from a piece made of solid silver. Looking at the cake-basket illustrated in Plate No. XIX., I can almost understand how a public craving for change, for novelty, fell in love with the wonder of such workmanship. Particularly as it was more wonderful because it was in plated metal and not solid silver: for our forefathers understood workmanship and admired it!

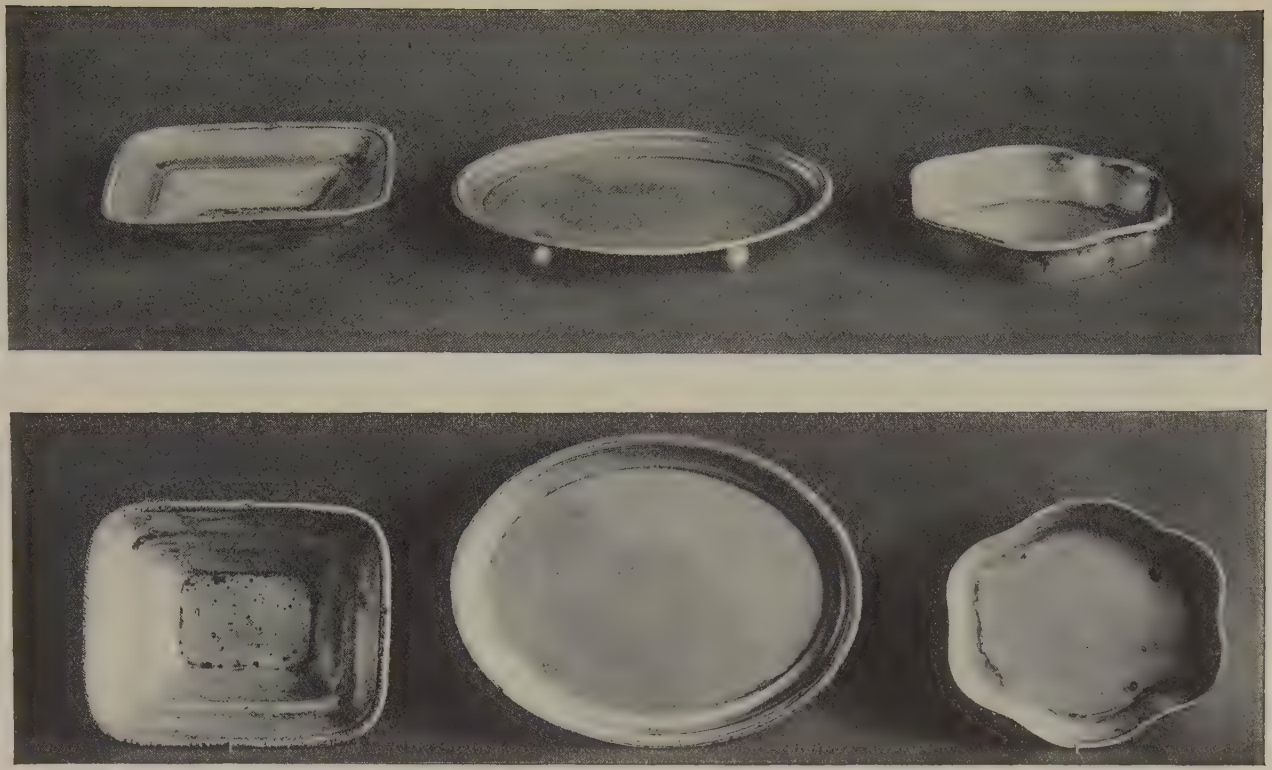
It is for this beauty of workmanship alone that specimens of the Florid periods are now valued. For this, and because some people really like heavily ornamented objects, and these are obtainable at considerably less than cost price, they are well worth buying unless one's personal idiosyncrasy makes one desire the older and more highly priced periods. They are so splendidly made that they are generally in perfect condition, and their solid silver mounts, necessarily comparatively thick because of the deepness of the cutting, have another century at least of wear in them. Think of this! possessors of

electro-plate guaranteed to wear for twenty years! You may buy tea-trays, waiters, dish-covers, tea and coffee pots, nay, whole tea-services of this old plate second-hand *at present* for merely the same price as modern machine-stamped electro-plate, and your children's children will still be able to use it, if parlour-maids grow no worse than they are at present! "Aye, there's the rub." This highly decorated plate takes a great deal of cleaning, and must not be dropped, or set by unthinking servants on a hot stove, or the results will be disastrous. If dropped, the copper, being like silver comparatively soft, will be badly dented, and if set upon a hot stove or placed in the oven the lead backing to the silver mounts will get melted, and run out. Then the article will be almost irretrievably damaged. I have seen entrée dishes and teapots spoilt in this way over and over again. But warn the servants that the old plate is valuable, and make them understand that it must be treated with reasonable care, and then it will outlast four new sets of electro-plate, and all the time wear an air of distinction which no electro-plate has ever known, or ever can know.

Perhaps I shall not bore my readers if I now say something about the articles most commonly found in old Sheffield Plate, and the uses to which they can be put in a modern household by people who do not care about collecting for museum purposes, but like to have beautiful objects to use on occasions or even daily. Of all the articles findable and buyable in old Copper Rolled Plate candlesticks are the most common. As candles were the ordinary method of illumination, this is not surprising, though a little aggravating to us now that electricity is displacing everything else as a means of lighting. But whether one uses gas or electricity candlesticks are still a necessity. No light is so pleasant for a dinner-table as candle light, and nothing yet designed so decorative or so charming as a pair of tall candlesticks with branches to hold three candles standing one at each end of the table. A candlestick with a candle in it is a necessity by every bedside whether the room has gas or electric light, for who is so unwise as to go to sleep with the gas alight? and who trusts so implicitly in electric light that they can go to sleep without some certain artificial light at

hand? All writing-tables too, need at least one candlestick either for writing or for sealing letters by, so candlesticks are being bought and made by hundreds even though one would have supposed electric light threatened them with extinction.

Many people have old candlesticks adapted to electric light standing on the mantelpiece and on side-tables to light their rooms, and this is one reason why the sale and manufacture of candlesticks is increasing instead of diminishing. So I recommend to the notice of collectors "Sheffield Plate" candlesticks as easy things to find and start a collection with. When they have once begun they will find that the dinner-table graced with tall-branched candlesticks needs one of the old centre-pieces for fruit and sweets in the centre, and that a bread-basket is very pretty for handing round cut bread in. I think they will also grow to like bottle-stands for the decanters to stand in on the table and on the sideboard as I have. They not only look very pretty, but they are really useful in preventing the sideboard or tablecloth from getting stained or marked. They used to be plentiful and cheap because



SMALL SWEETMEAT DISH
with gadroon edges

OVAL TEA POT STAND with drawn wire mount
In the collection of Frederick Fenn, Esq.

SMALL SWEETMEAT DISH
with drawn wire edges

CURIOUS GLOBE-SHAPED STAND with ink bottles and sand-bottle. Judging from the workmanship and acorn knob probably an early piece. In a private collection.

THE SAME INKSTAND closed

we careless moderns saw no use in them, but of late years they have been utilised for pin-cushions by many people, and are now rather scarce, and three or four times the price they used to be. They are also now used with glass bowls inside for flower dishes.

Snuffer-trays there is no use for really, as snuffer-trays, any longer, but many people use them as pin or trinket trays; both which purposes they suit admirably. I think they might in every case be converted into ink-stands or cruets without vandalism by the addition of feet and the necessary parts, because the old ink-stands and cruets were of exactly the same designs as the snuffer-trays, with the feet and bottle containers added. This can be seen at once by turning to Plates LXXXII. and XL. The first shows an original snuffer-tray, the second a cruet almost identical in design.

Cruets are coming in again for luncheon on the fashionable round tables. They look charming, if they are pretty ones with the flowers standing round them. Salts, pepper, and mustard pots, we all need, and these are especially desirable in old plate, but not unfortunately very plentiful. I

myself like the glass-lined ones best, because, without an army of servants, salts and mustard-pots are seldom as spotless as one would like them to be. Here is one of the things in which the old makers were particularly happily inspired. I mean glass-lined articles. Salts, pepper-boxes, mustard-pots, butter-dishes, sugar-basons. We none of us dispute that these are all far better for everyday use if glass-lined, but the glass-lined modern ones offered for sale are so unattractive that no one will use them.

Turn to Plates LXXXVII., CIV., CV., LVIII., and see if anything could be more charming or more practical for the purpose than the butter-dish, sugar-basons, and mustard-pots shown. These are all rare, and therefore expensive, collectors' pieces of old plate, and as such not obtainable for every-day use by the multitude: but if a sufficient number of people will signify their wish to possess copies of them, in an incredibly short time they will all be obtainable at moderate cost at almost every silversmith's. This is the value of co-operation. If one or two persons only desire these things the cost would be comparatively heavy, because the

workmen would take a long time to make the first copies, being strange to the manner of workmanship, but after the first one or two they would have mastered the difficulties, and therefore would be able to make them in half the time.

I will gladly lend any of my pieces to be copied, and many owners of specimens have kindly consented to oblige me by doing the same, so that as far as these pieces are concerned, the greatest difficulty, *i.e.* giving the workman the actual model to work from, could easily be overcome. And here I must repeat that indeed I shall not mind if any one writes to me upon this subject. I shall not look upon it as a trouble, but a delightful duty to help any one who, not having the desire for silver, but desiring silversmiths' workmanship and antique designs, decides to order reproductions to be made, instead of electing to wait years perhaps before being able to meet with all necessary table appointments in actual antique Copper Rolled Plate.

Urns, without which latter-day eighteenth century tea-tables were incomplete, have gone almost entirely out of use among us. They

appear at large "At Homes" it is true, one at each end of the long table, containing rather nasty tea or coffee as the case may be. They generally do not belong to the house in which they appear, but to the refreshment contractor who caters for the occasion. Even so they are oftentimes old Copper Plate urns, though not of the best period. I think that urns went out of fashion partly because tea-drinking parties are not with us the fashionable craze they were in the eighteenth century, and partly because the tea is really not nice out of anything but a small, carefully cleaned, and daily used teapot. I find from the invaluable old design-books that urns were made in old times in sets of three! A large one for hot water and two small ones for tea and coffee respectively. They had sometimes, perhaps often, a stand upon which they stood, the outer part of which revolved so that the tea or coffee urn could be brought underneath the top of the hot-water urn at pleasure.

I have never yet seen one of these stands with its urns complete. They must have been large and imposing pieces, for one urn, even supposing it to be, as it most often is,

PLATE CXVIII

PIERCED AND CHASED INK BOTTLE and sand-box stand. Boat shaped form with raised sides. An early specimen of the pierced and chased period. In a private collection

PLATE CXIX

PIERCED INKSTAND with candlestick decorated with embossed leaves. Of later date than the one above. In a private collection

CURIOUS CUP, probably for travelling purposes. It is richly gilt inside and decorated with reeded bands. It is chiefly interesting as an instance of the variety of articles made in Old Sheffield plate. In the collection of Frederick Fenn, Esq.

only the medium-sized tea-urn, seems a monstrous piece of plate by itself. Our ancestors, however, had large rooms and large furniture, so things which appear excessive in size to us would have borne a different aspect in their surroundings. I think it quite worth while to acquire an urn to use for hot water upon the breakfast or tea-table if one has a large household or receives many visitors, for some of them are very beautiful, and really it is rather nice to have hot water at hand by merely turning a pretty tap handle. I am able by the kindness of various friends to give illustrations of some very fine urns, which will, I think, do more than any words of mine to plead the cause of these old-fashioned adornments of the sideboard.

Tea-caddies in antique plated ware are not very often met with, but still are not very rare. They are to my mind as necessary as teapot-stands, though both have unaccountably dropped out of use in these days. Though we hear so much of "modern luxury," we are content with less service than was formerly thought necessary in every well-appointed house, and it is

easiest to have tea made in the kitchen. When tea, an expensive and precious article, was invariably made, carefully, by the mistress of the house, tea-caddies were necessities. Teapot-stands were also necessary when polished mahogany or satin-wood trays and tables were all the vogue. Now that we have gone back to making tea ourselves in the drawing-room, as some of us have, and polished wooden trays (reproductions of the old ones) are so fashionable, tea-caddies and teapot-stands make no small appeal to us if we are lucky enough to come across them. May I here insinuate a hint to manufacturers that they should produce teapot-stands copied from the old ones? They already make tea-caddies in quantities in both silver and electro-plate, but have neglected as yet the stands, which are even more wanted, since every one does not make tea in the dining-room or drawing-room, though every one has it upon the table. Very many people are even reduced to using china tiles for teapot-stands, since nothing is made in silver, or plate, for the purpose.

Almost the only articles in antique

"Copper Rolled Plate" which are, strictly speaking, neither useful or desirable, except in the eyes of the rabid collector, are punch-ladles, lemon-strainers, snuff-boxes, old shoe-buckles, and potato-rings. As none of these are often found, particularly the last-mentioned, the ordinary collector need not vex his soul about them. At the same time it is well that he should know what they look like, and that they are objects ardently desired by collectors of museum pieces, in case he should come across any. They are always worth buying at a moderate price, and if fine pieces will be sure to rise in value. Besides generally one knows some collector richer than oneself, who will be grateful for the opportunity of taking over a museum piece which one cannot afford to retain, or does not wish for the responsibility of possessing. Of all these things potato-rings are the most valuable because most scarce. Though no longer used for their original purpose, at least not in England, they are now fitted with glass bowls and used as flower receptacles on great occasions by people lucky enough to possess them.

Other articles needing further explanation

are dish-crosses or spiders. These stands for dishes, with a spirit-lamp in the centre, have movable arms, upon which the feet and holders for the dishes move, so that one spider will take either a round or an oval dish of various sizes. They were used for keeping entrées hot in the days when many side dishes appeared on the table together. They were not the only apparatus for keeping hot entrées warm and edible though, the more ordinary ones being dish warmers such as that shown in Plate No. LXX. These were filled with hot sand or hot water, and stood upon the table with the entrée dish upon them. They are very convenient, and might well be used nowadays for breakfast or luncheon. As very few dealers or collectors know what they are, supposing them to be dishes with the lids lost, they are generally absurdly cheap whenever they are presented for sale.

Two-handled cups and tankards used to be plentiful and cheap, but like everything else in "Sheffield Plate" have gone up in price and become scarce. The most valuable of all are the covered tankards with whistle handles, next come the two-handled cups,

SHOE BUCKLE, bead pattern SNUFF BOX of white metal with Old Sheffield plate lid

These are specimens of the articles which were first made in Sheffield plate. In the possession of the Author

seen certainly were, until I went through the old design-books. There I found, side by side with things which make me ecstatic with delight, a hideosity known as the twist roll pattern, which is really as ugly or uglier than any nineteenth century pattern I know. Apparently it was expected to be a favourite, for there are designs for tea-urns, coffee and tea pots, candlesticks, &c., all of this graceless, hideous pattern. One, a tea-urn shaped like a tun on a stand, really delighted me with its ugliness, for I felt my own generation not so degenerate after all. I fancy the pattern cannot have "caught on," for in all my wanderings I have only come across one actual piece of this twist roll design, which is the wine-cooler illustrated in Plate No. LII.

In conclusion, I wish to say that the illustrations, though necessarily smaller than I could wish on account of the size and price of this volume, are yet so well done that I think if a magnifying glass is used to examine the detail, a great deal of knowledge may be acquired upon the subject of "Old Sheffield Plate" from their study alone.

INDEX

ADAM, the Brothers, 90. *See* Styles
Almond, James, 63
Anne, Queen, 78. *See* Styles
Argyles, 71, 77 ; *plate*, 109
Articles manufactured, 70, 71
Ashforth, Ellis, Wilson & Hawksley, 25, 63

BASKETS, wire-work, pierced and chased, &c., *plates*, 8–12, 14–19
Bolsover, Thomas, discovers process, 17–22 ; references, 24, 25
Bottle-labels, 71
Bottle-stands, 71, 75, 102 ; *plates*, 46–51, 57, 58
Boulton & Co., mark, 66 ; references, 24, 64
Bowl. *See* Monteith and Porringer
Bradbury, Frederick, 60, 61
Bradbury, Thomas & Co., mark, 66 ; reference, *prelim.* xx
Branch, 70. *See* Candlesticks
Bread-baskets, 71, 76, 102
Bridle-bits, 71
Britannia metal, 27
Buckles, 71, 109 ; *plate*, 121
Burnishing. *See* Decoration
Butter-dishes, 94, 104 ; *plate*, 87
Buttons, 71, 73

CAKE-BASKET, 99 ; *plate*, 19
Candelabra, 88 ; *plate*, 27
Candlesticks and branches, 70, 74, 82, 84, 93, 94, 101, 102, 112 ; *plates*, 1, 20–26, 28–36, 38, 39
Canisters, 71
Castors, 71
Centre-pieces, 102 ; *plates*, frontispiece, 2, 4, 6
Charles II. tries to suppress coffee-houses, 73
Chasing, pierced and chased pieces, choice objects, 83. *See* Decoration
Cheese-toasters, 71, 77
Chocolate-pots, 71, 77 ; *plate*, 109
Claret-jugs, 94 ; *plates*, 103, 104
Coasters, 71. *See* Bottle-stands
Coffee-drinking, reference, 73
Coffee-pots, 70, 72, 73, 77, 112 ; *plates*, 101, 106–108
Copper rolled plate, its increased value, 1 ; imitations, 4 ; old name for Sheffield plate, 7 ; cost, compared with electro-plate, 8 ; reproductions easily made, 9 ; produced best by small makers, 13 ; reasons for revival of industry, 15 ; how discovered, 17 ; approximate date of earliest pieces, 23 ; pieces not rare on the Continent, 26 ; its former popularity, 28 ; details of manufacture, 31–44 ; dies still available, 32 ; the "shield," 36–39, 48, 50 ; ways of soldering edges, 51 ; where to look for marks, 62 ; marks not the only test of value, 68 ; list of articles manufactured, 70 ; its durability, 100 ; suggestions concerning reproductions, 104, 105, 108

Cream-jugs, 71 ; *plate*, 79
Cream-pails, 71, 76
Cruet-frames, 70 ; *plate*, 85
Cruets, 72, 74, 103 ; *plates*, 1, 82, 84
Cups, 70, 74 ; *plate*, 120
Cups, two-handled, 110, 111 ; *plates*, 56, 76

DATE of earliest pieces, 23
Deakin, Smith & Co., 63
Dealers, terms denoting styles used by, 88
Decoration, Acanthus leaf, 84 ; burnishing, 42 ; chasing, 41 ; edges, making and fixing, 41, 51 ; imitations detected by, 52 ; Roberts' treatment of, 53 ; bead-edge, 83, 90 ; gadroon or "nurl" edges, 41, 51, 82, 83, 88, 96 ; mallow edge, 41 ; picotee edge, 41, 87, 97 ; reeded edges and bands, *plates*, 57, 120 ; shell edge, 41 ; thread (drawn wire) edge, 41, 83, 88, 90, 91 ; Egyptian ornamentation, 95, 98 ; flowers and shells, 96, 97 ; fluting, 82, 88–92, 95, 96 ; gadroon mounts, 83 ; Greek or Roman, 90, 93 ; handles, treatment of (early Adams), 91, 92 ; honeysuckle, *plates*, 3, 6 ; leaf pattern, 95 ; lions' masks, 84, 95 ; medallions, 94 ; ornamentation not equivalent to perfection of form, 84, 92 ; piercing and chasing, 41, 82, 89, 90, 92, 95–97, 99 ; ram's head, 93 ; shield, how made and fitted, 36–39 ; not always in genuine pieces, 48 ; where usually found, 50 ; sphinxes, 95 ; vine-leaf, 97 ; whistle handle, 110, 111 ; wicker-work pattern, 95 ; winged lions, 95
Dish-covers, 71, 72
Dish-crosses, 71, 75, 110 ; *plates*, 67, 68
Dishes, 74
Dish-rims, 71, 75 ; *plate*, 71
Dish-stand, revolving, *plate*, 71
Dish-warmers, 110

EDGES. *See* Decoration
Egg-cooker, *plate*, 108
Egg-cup frames, 71, 72 ; *plate*, 88
Egg-cup stand, *plate*, 88
Electro-plate inferior to "Copper Rolled Plate," 8
Elkington, Messrs., acquire electro-plating process, 29
Entrée dishes, 71, 110 ; *plates*, 65, 66, 69, 70
Epergnes, 70, 72, 82
Epergne-stands, *plates*, 3, 5, 7. *See also* Centre-piece
Evelyn, John, reference, 73

FENTON, CRESWICK & Co., mark, 65 ; reference, 63
Fish-slices, 71
Flaxman, reference, 90
Frauds and imitations, 3, 4, 5, 52, 55
Fruit-baskets, 71, 76
Fruit-dishes, 72
Fruit-stand, *plate*, 13

GLASS-LINED articles, 104
Goblets, 70, 74
Goodman, A. & Co., mark, 66 *plate*, 32
Gravy-pot. *See* Argyle
Green, W. & Co., date of mark, 61 ; reference, 64

HANCOCK, Joseph, 21, 22, 24
Hancock, Rowbottom & Co., 63
Hardy, J. & A., mark, 67
Hawkesworth, Eyre & Co., *prelim.* xx
Hunter, Joseph, "History of Sheffield," reference, 20
Hutton, Madam, daughter of inventor, 19

INDEX

Ice-pails, 71, 78
Imitations and frauds, 3, 4, 5, 52, 55
Ink-bottle, *plate*, 118
Inkstands, 75, 95; *plates*, 117, 119

Jugs, 70, 74; *plates*, 103–105, 109. *See* Cream-jugs

Kettle-stands, 82. *See* Stand
Kirkby, Waterhouse & Co., mark, 66
Knife and fork handles, 71

Ladles, 71, 109; *plate*, 75
Lamerie, Paul, reference, 76
Lamp, Empire, *plate*, 37
Law, Thomas & Co., 63
Leader, Mr., "Sheffield in the Eighteenth Century," referred to and quoted, *prelim.* xx, 19, 25
Leader, Daniel, reference, 23
Leader, Thomas, reference, 23
Lemon-strainers, 71, 109
Little (Thomas) & Co., 63
Love, Derby & Co., 63

Makers and marks, 57
Marks, list of, 65; still incomplete, 57, 60, 61; where to find, 62; no guide to quality, 65; none before 1784, *ib.*; list of unidentified, 67; not the only test of value, 68
Mitchell, Joseph, son-in-law of inventor, 20
Monteiths, 71, 77, 78, 111; *plate*, 54
Morton, Warris & Co., mark, 66; reference, 64
Mounts, method of fixing, 40
Muffineers, *plates*, 79, 81
Mustard-can, *plate*, 83
Mustard-pots, 71, 103, 104; *plate*, 80

Nutmeg-graters and boxes, 71, 79, 111

Oldham, Nottingham, mark, 67

Pairpoint, Francis, list of marks from pamphlet, 67; references, *prelim.* xx, 68
Parsons, John & Co., 64
Pawson, Henry, *prelim.* xix
Pegge, Mr., 18
Pepper-boxes and pots, 103, 104
Periods and Designs, 70; "period" misleading term, 85, 87. *See* Styles
Pewter, its supersession, 26
Plates, 74; *plate*, 73
Porringer, "Queen Anne," *plate*, 108
Potato-rings, 71, 78, 109, 111; *plate*, 86
Procter & Co., 64

Qualities and methods of judging examples, 46

Replating, 4
Roberts, Mr., his treatment of edges, 26, 53
Roberts, Cadman & Co., mark, 65; references, 26, 31, 47, 64
Roberts, Eyre, Beldon & Co., 64
Roberts, Smith & Co., 31
Roberts & Staniforth, 59
Rollisson, Dolliff, 64
Royal collection, silver tea-kettle in, 22, 73

Salt-cellars, 71, 103; *plates*, 77–79
Salvers, 75; *plate*, 74
Sauce-boats, 71
Saucepans, 71, 77, 78
Scallop-shells, 71, 76
Shearman, Dr., 29
Sheffield Assay Office, 59, 60, 65
Sheffield Directory, 1774, 1787, 61, 70
Sheffield Plate. *See* Copper Rolled Plate
Sherburn, Dr., 23, 24
Shield. *See* Decoration

Shrewsbury, Countess of, her silver "teapot," 72; "cruit," 74
Silver, some articles first made in, 72; dealers' terms, extraordinary use of, 86
Sissons, Walter, *prelim.* xix, xx, 31, 33, 46, 58, 66
Sissons, William, 31
Sissons, W. & G., mark, 65; reference, 47
Skewers, 71
Smith, Nathaniel & Co., mark, 64, 66; *plate*, 85
Snuff-boxes, 71, 73, 109; *plate*, 221
Snuffer-stands and dishes, 71
Snuffer-trays, 78, 103; *plates*, 40–45
Snuffers, 71, 78
Soho Plate Co., mark, 64, 66
"Spiders," 71, 75, 110. *See* Dish-cross
Spode-dishes, reference, 79
Spoons, 71
Spurs, 71
Stand, Kettle-stand, *plate*, 110; for Salt-cellar, *plate*, 72
Staniforth, Mr., 59
Stew-pans, 71, 77
Stirrups, 71
Strafford & Newton, 64
Strainers, 71, 78; *plate*, 75
Styles: *Adams*, or "Late Adams," deficient in classic form, 94; references, 95, 98: "*Early Georgian*," characteristics, 81; pieces fetch highest prices, 82, 84; limited meaning and misapplication of term, 86; need for more exact terms, 87; Sub-divisions:—Early Classic or Early Adams, 91, 94, 98; Full Classic or Full Adams, 98; Ornate Early Georgian or George II., 80, 81, 88, 89, 98; Ornate Classic, 93, 98; Pre-Adams or Early George III., called also "Pierced and Chased," 80, 90, 98; Pure Classic or Pure Adams, called also "Pierced and Chased," 90, 93, 94, 98:—*Empire*, pure and transitional, 88, 95, 98:—"*Late*," 86, 98; Sub-divisions:—Early Florid, 97, 98; Late Florid, 98–99; "*Late Georgian*" or Late George III., 88, 95–98:—"*Pierced and Chased*":—Sub-divisions:—Pre-Adams or Early George III. (called also "Early Georgian"), 98; Pure Classic, 93, 94, 98:—"*Queen Anne*" term suitable, but incorrect, 80, 98; first made in reign of George II., 80, 85; Characteristics, *ib.*; most valuable pieces, 82:—*Nomenclature* of dealers inadequate, 85–98; need for re-classification, 85–87; rearrangement and sub-division of dealers' terms, 98
Sugar-basins, 104; *plate*, 114
Sugar-baskets, 71
Sugar-boxes, *plates*, 112, 113
Sugar-vase or Cream-pail, *plate*, 115
Supper-trays, 71, 72, 79
Sweetmeat-dishes, *plate*, 116

TANKARDS AND MEASURES, 70, 74, 110, 111; *plate*, 76
Taper-stands, 71, 79; *plate*, 46
Tea, early reference to, 73
Tea-caddies, 89, 107; *plates*, 111–113
Tea-drinking, references, 72, 73, 106
Tea-kettles, 22, 70, 73
Tea-pots, 72, 73, 77, 112; *plates*, 98–101
Tea-pot stands, 71, 107, 108; *plate*, 116
Tea-service, 96; *plate*, 102
Tea-trays, 71, 75; *plate*, 89
Tea-urns, 70, 73, 112; *plates*, 90–92, 94. *See also* Urn

INDEX

Tinning, 42, 49
Tudor, Henry, 23, 25
Tudors, Leaders & Nicholson, 23, 24, 64
Tumblers, 70, 74
Tureens, 71 ; *plates*, 59–63
Twist Roll pattern, 112 : *plate*, 53

Urns, 105–107 ; *plates*, 93, 95–97, 106. *See also* Tea-urn
Urn-stand, 106

Value, best guide to, 69
Vase, Crystal Glass, *plate*, 55
Vickers, James, his "white metal" productions, 27, 28

Waiters, 75
Walker & Hall, *prelim.* xx, 65
Walker, Knowles & Co., mark, 66
Water and plater plates and dishes, 71
Water-gilding, 43
Watson, Fenton & Bradbury, 58 64, 66
Watson, Jonathan, & Sons, mark, 66
Wedgwood-ware, 79, 90
White-metal, characteristics, 27
Wilkinson, Henry, & Co., 59, 65
Wilkinson, Daniel, & Co., mark, 66
Williams, J. & J., & Co., mark, 67
Wilson, Joseph, joins inventor as partner, 18
Wine-coolers, 71, 72, 78, 112 ; *plates*, 52, 53
Wine-funnels, 71 ; *plate*, 64
Winter, Parsons & Hall, 63
Wire-work pieces valuable, 83, 84
Wright, Mr., discovers electro-plating process, 29
Writing-stands, 71

Young, Greaves & Hoyland, 23, 64

PRINTED AT THE BALLANTYNE PRESS LONDON

A List of BOOKS on ART and DECORATION

B. T. Batsford
94, High Holborn
LONDON

Pattern Design.

A Book for Students, treating in a practical way of the Anatomy, Planning, and Evolution of Repeated Ornament. By LEWIS F. DAY. Containing 300 pages, with 300 Illustrations from drawings and photographs. Demy 8vo, cloth, gilt. 7*s.* 6*d.* net.

"Every line and every illustration in this book should be studied carefully and continually by everyone having any aspiration toward designing."—*The Decorator.*

"The book is a serious contribution to the question of pattern designing, and is written expressly for the designer. It may be strongly commended to all who are studying the designing of textiles or wall papers, as the counsel it gives is the result of long years of experience."—*The Journal of Decorative Art.*

Ornament and its Application.

A sequel to "Pattern Design," and an Introduction to the Study of Design in relation to Material, Tools, and ways of Workmanship. By LEWIS F. DAY. Containing 320 pages, with 300 Illustrations of Decorative Objects and Ornament, reproduced from photographs and drawings. Demy 8vo, cloth, gilt. 8*s.* 6*d.* net.

MR. WALTER CRANE, writing in the *Manchester Guardian*, says: "... The work can be confidently commended as a most workmanlike and accomplished treatise not only to all students of design, but to artists and craftsmen generally. The illustrations are extremely rich and varied."

"It bears the unmistakable impress of originality and practical utility. ... It deals with its subject far more fully than any previous publication, whilst the numerous excellent illustrations will be an invaluable aid to teacher and student."—*The Studio.*

Lettering in Ornament.

An Enquiry into the Decorative Use of Lettering, Past, Present, and Possible. By LEWIS F. DAY. With 200 Illustrations from photographs and drawings. Crown 8vo, cloth. 5*s.* net.

CONTENTS.—The Printed and Written Page—Inscriptions—Scrolls and Labels—Monograms—Cyphers—Combinations—Initial Letters—Decorative Lettering.

"The book itself is an admirable one, and the author's clearness of thought and expression makes it most readable and instructive. ... The illustrations range over a wide field and are invaluable, as they show at once what has been done by the artists of many nations."—*The Builders' Journal.*

Penmanship of the XVIth, XVIIth, and XVIIIth Centuries.

A Series of Typical Examples from English and Foreign Writing Books. Selected by LEWIS F. DAY. With Short Critical Notes on Penmanship and the Examples illustrated by PERCY J. SMITH, Lecturer on Writing and Illuminating at the L.C.C. Camberwell and Putney Schools of Art and Crafts. Containing over 100 Examples, chiefly full-pages. Crown 4to, artistically bound. 18*s.* net.

"It is impossible to give any idea by mere description of the beauty and artistic qualities of many of the examples, or the ingenuity and executive skill that make some veritable *tours de force* of handwriting. The book deserves to be studied, and should prove, in Mr. Day's words, a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering."—*The Westminster Gazette.*

"The result is a collection of examples which cannot fail to excite the admiration of any one who is susceptible to the charm of beautiful penmanship."—*The Studio.*

"The pages of 'Penmanship' give the quintessence of a hundred books. Decorators and designers as well as architects should possess a copy of it. ... The examples selected are charming to look upon, and form altogether such a collection as it is almost impossible to get together again."—*The Architectural Review.*

Alphabets, Old and New.

Containing over 200 complete Alphabets, 30 Series of Numerals, Numerous Facsimiles of Ancient Dates, etc. Selected and arranged by LEWIS F. DAY. Preceded by a short account of the Development of the Alphabet. Third Edition, revised and enlarged, with many further Examples. Crown 8vo, cloth. 5*s.* net.

The acknowledged work of reference for every architect, draughtsman, designer, and craftsman.

"Everyone who employs practical lettering will be grateful for 'Alphabets, Old and New.' Mr. Day has written a scholarly and pithy introduction, and contributes some beautiful alphabets of his own design."—*The Art Journal.*

"A book which has, perhaps, proved more helpful than any ever before issued on the subject of alphabets."—*The Decorator.*

"The book is sufficiently comprehensive. In it an abundance of patterns will be found for copyists, while those who endeavour to be original have much which is inspiring. The collection is at once practical, historical and imaginative."—*The Architect.*

Art in Needlework.

A Book about Embroidery. By LEWIS F. DAY and MARY BUCKLE. Second Edition, revised, containing 80 full-page Plates, reproduced from photographs, and 45 Illustrations in the text. Crown 8vo, cloth. 5*s.* net.

An invaluable Review of the Art and Practice of Embroidery.

"In this volume embroidery is looked at wholly from its practical side; but we need hardly say that the names of the authors ensure that æsthetic discrimination which when applied to the practice of needle-craft raises it to an art. . . . There can be no doubt that the joint authorship has given us an ideal handbook, such a good one, indeed, that we do not think it is likely to be supplanted."—*Arts and Crafts.*

". . . In the present work the public have the benefit of prolonged consideration of decorative needlework on the part of this veteran writer, coupled with a mass of practical information contributed by Miss Buckle, whose name is familiar as that of one of the most noted embroiderers of the period. It is worth its weight in gold."—*Home Art Work.*

Windows: A Book about Stained and Painted Glass.

By LEWIS F. DAY. Third Edition, revised and enlarged. Containing 420 Pages of Text and 300 Illustrations, 41 of which are full-page, of the finest Historical Examples of all Countries and Periods. Large 8vo, cloth, gilt. £1 1*s.* net.

*** *In this edition the plates have been entirely reproduced afresh, and many new ones are included.*

"Contains a more complete popular account—technical and historical—of stained and painted glass than has previously appeared in this country."—*The Times.*

"The book is a masterpiece in its way . . . amply illustrated and carefully printed; it will long remain an authority on its subject."—*The Art Journal.*

"Mr. Day has done a worthy piece of work in more than his usual admirable manner . . . the illustrations are all good, and some the best black-and-white drawings of stained glass yet produced."—*The Studio.*

"'Windows' is not only an exceedingly beautiful book, but it is one which will be found to be of practical value to the ordinary amateur, who wishes to know a little of the intricacies and technicalities of this great branch of Art. It is written in an exceedingly easy and unconventional manner, and the illustrations are everything that illustrations ought to be."—*The Church Times.*

Nature and Ornament.

By LEWIS F. DAY. Two vols., medium 8vo, cloth lettered, prices as below, or complete in one handsome volume, containing 400 pages and 950 Illustrations, cloth, gilt. 12*s.* 6*d.* net.

Vol. I.—NATURE THE RAW MATERIAL OF DESIGN.

Containing 120 pages and 350 illustrations, comprising 500 examples, including a fine series of specially drawn plates of plant form, growth, and detail. 5*s.* net.

"Mr. Day's book exhibits on every page deep knowledge and practical experience in the possibilities of the study of nature in many phases."—*The Manchester Guardian.*

"It is the result of mature, practical experience of one of the most talented designers of the day."—*The Pottery Gazette.*

Vol. II.—ORNAMENT THE FINISHED PRODUCT OF DESIGN.

Containing 290 pages and 600 full-page and smaller Illustrations, from specially made drawings and photographs, of the treatment of natural form in Design and Decoration. 7*s.* 6*d.* net.

"The two volumes are thus complementary, and taken together form a complete treatise on design, which has the advantage of being the work of a skilled and experienced designer. Not the least valuable feature of the book is the series of over three hundred examples drawn from very various sources with which it is illustrated."—*The Scotsman.*

Enamelling.

A comparative account of the Development and Practice of the Art. For the use of Artists, Craftsmen, Students, etc. By LEWIS F. DAY. Containing 214 pages of Text, with 115 Illustrations reproduced from Drawings and Photographs. Demy 8vo, cloth. 7*s.* 6*d.* net.

"All the kinds of enamel work that have ever been done are passed under review in brief yet pregnant chapters, so clearly reasoned, so ably arranged that the veriest novice might rise up from its perusal feeling, with a glow of satisfaction, that 'now he really knew.' . . . . We heartily commend it to all who are interested in artistic things, for it is a splendid exposition of one of the oldest and most beautiful of artistic methods by one who has studied and practised much in the decorative arts."—*The Manchester Guardian.*

Decorative Brushwork & Elementary Design.

A Manual for the Use of Teachers and Students. By HENRY CADNESS, Second Master of the Municipal School of Art, Manchester. Third Edition, revised and enlarged, with 470 Examples of Design and Nature Study. Crown 8vo, cloth. 3*s.* 6*d.* net.

"One of the most instructive books we have ever seen on this subject. Design is here treated in a masterly way, the author going to the best available sources for his illustrations, all of which are admirable."—*The Schoolmaster.*

Composition.

A Series of Exercises in Art Structure for the Use of Students and Teachers. By ARTHUR WESLEY DOW, Professor of Fine Arts in Teacher's College, Columbia University, New York. Seventh Edition, revised and enlarged, containing 128 pages, with over 400 Illustrations in line and half-tone, and 8 full-page Plates in Colour. 4to, boards. 17*s.* 6*d.* net.

The purpose of this book, which is regarded as a "classic" on Art education, is to present authoritatively the synthetic method of teaching Art—the approach through Design, instead of through Drawing (from Nature)—considering Art as something built-up of synthetic line, dark-and-light, and colour.

Modern Practical Design.

By G. W. RHEAD, R.E., Hon. A.R.C.A., Author of "The Principles of Design," etc. Containing 240 pages, with 160 photographic and other Illustrations, of modern designs and decorative objects by leading contemporary designers. Large 8vo, cloth. *7s. 6d.* net.

The book endeavours to indicate, so far as is possible within its limits, the technique and practical methods to be followed in designing for all the principal decorative arts under modern processes of manufacture. It differs from Mr. Rhead's "The Principles of Design," in that it turns from elucidating principles to the discussion of and the practical methods of design and craftsmanship, and its illustrations represent modern rather than past art.

CONTENTS.—Plant Form as the Basis of Ornament—The Ornamental filling of spaces—All-over-Patterns—Textiles and Wall Papers—Book Decoration and Bookbinding—Pottery—Stained Glass—Metal Work and Jewellery—Wood Working and Carving—Dress, Embroidery, Fancy Costume, the Fashion Plate—Fans and Lace—Posters.

The Principles of Design.

By G. WOOLLISCROFT RHEAD, Hon.A.R.C.A. With 16 photographic Plates and over 400 other Illustrations, chiefly line drawings by the Author. Second Edition, revised and enlarged. Containing additional chapters on the Elementary Principles of Light and Shade, the Laws of Colour, Harmony and Contrast, and the Treatment of Drapery, thus covering more fully the ground of the new examinations in Art instituted by the Board of Education. Demy 8vo, art linen, gilt. *7s. 6d.* net.

"The name of the author of this valuable handbook is a guarantee of accuracy and effective treatment. Each section contains the very pith of the matter dealt with, and the numerous illustrations admirably supplement the text."—*The Studio.*

An Alphabet of Roman Capitals.

Together with three sets of lower-case letters, selected and enlarged from the finest examples and periods. By G. WOOLLISCROFT RHEAD, R.E., Hon. A.R.C.A., Lond. Each letter 7 ins. square, with descriptive text. In stout wrapper-envelope. *2s. 6d.* net.

PROFESSOR W. R. LETHABY writes:—"I am very glad that your specimen Alphabets have been published. Some definitive examples to which one could point have been badly wanted. I hope every art school in the country will soon be provided with a copy, and in that case I do not doubt we shall shortly see a much-needed improvement in this simple matter of lettering."

Lettering and Writing.

A Series of Alphabets and their Decorative Treatment, with Examples and Notes Illustrative of Construction, Arrangement, Spacing, and Adaptation of Letters to Materials. By PERCY J. SMITH, Instructor in Writing and Illuminating at the L.C.C. Camberwell School of Arts and Crafts. Containing 16 plates in line, reproduced to a large scale. Large quarto, in case, *3s. 6d.* net.

CONTENTS.—Roman Capitals—Half Uncials and Uncials—Small Letters—Italic Capitals, "Swash," and Small Letters—Many Examples of Illuminating, Ornament, Spacing, Contractions, Borders, Devices, and Photographic Facsimiles of Incised, Painted and Illuminated Inscriptions.

The Styles of Ornament,

From Prehistoric Times to the Middle of the XIXth Century. A Series of 3,500 Examples Arranged in Historical Order with Descriptive Text for the use of Architects, Designers, Craftsmen and Amateurs. By ALEXANDER SPELTZ, Architect. Translated from the Second German Edition. Revised and Edited by R. PHENÉ SPIERS, F.S.A., F.R.I.B.A. Containing 650 pages with 400 full-page Plates exhibiting upwards of 3,500 separate Illustrations. Large 8vo, cloth, gilt. 15*s.* net.

The 400 plates in which the several styles of ornament are illustrated contain a larger and much more varied series than in any work hitherto published. Indeed the volume forms a veritable Encyclopædia of the Evolution, Development, and Application of Ornament in Architecture and the Decorative Arts throughout the ages, and it should prove of great value to the architect, craftsman, designer, and student.

The Historic Styles of Ornament.

Containing 1,500 Examples from all Countries and Periods, exhibited on 100 Plates (size 12½ ins. by 9½ ins.), mostly printed in Gold and Colours, together with 120 Line Drawings in the text. With Historical and Descriptive Text, translated from the German of H. DOLMETSCH. Second English Edition, revised and edited by R. PHENÉ SPIERS, F.S.A., F.R.I.B.A. Small folio, cloth, gilt. 25*s.* net.

This work forms a well-selected and moderately priced Grammar of Ornament, in which advantage has been taken of the increased knowledge of examples of certain styles of Historic Art, particularly of the Renaissance and later periods. In its compilation special care has been taken to select prominent and characteristic types, and many examples hitherto unpublished have been shown. The work illustrates not only surface Ornament but also many Decorative Objects, Materials and Processes, such as Bookbinding, Embroidery, Faïence, Tapestry, Metal-work, Illuminations, Intarsia, Jewellery, Mosaic, Plaster-work, Pottery, Sgraffito, Stained Glass, Wall and Ceiling Painting, Wood-work, etc.

Heraldry as Art.

An Account of its Development and Practice chiefly in England. By GEORGE W. EVE, R.E. Containing 320 pages, with 317 Illustrations of typical Heraldic Design, Old and New, from Photographs and Drawings. Demy 8vo, cloth, gilt. 12*s.* 6*d.* net.

The present volume, which sets forth in a practical manner the essential principles of Heraldic Art, is especially intended for the guidance of Designers, Craftsmen and Students, who in varying degrees employ heraldic motives, and is no less addressed to those who being otherwise interested in the subject should therefore know something of the aims and methods of its artistic interpretation, and of the technique of the processes that are involved in the production of various kinds of work.

"Mr. Eve's book will prove extremely useful to designers who have occasion to introduce heraldic symbols into their work. The author is thoroughly at home in the subject, and his exposition of it is both lucid and exhaustive."—*The Studio.*

"The work may be recommended as a thoroughly interesting introduction to and exposition of an art of great historical value. . . . Mr. Eve does not neglect the alphabet of his art, so that his book may be read with advantage by those who have a general interest in the subject, as well as by those who are more directly concerned."—*The Daily Telegraph.*

A Handbook of Ornament.

With 3,000 Illustrations of the Elements and the Application of Decoration to Objects systematically arranged according to subject and material. By F. S. MEYER, Professor at the School of Applied Art, Karlsruhe. Third English Edition, revised by HUGH STANNUS, F.R.I.B.A. Thick demy 8vo, cloth, gilt. 12*s.* 6*d.*

"A library, a museum, an encyclopædia, and an art school in one. To rival it as a book of reference one must fill a bookcase. The quality of the drawings is unusually high, the choice of examples is singularly good. . . . So good a book needs no praise. If any designer failed to see it, or having done so, failed to put it on his shelves, it would not avail that one wrote columns in its praise here; but should a designer by force of circumstances be compelled to limit his library to a single book, one is strongly tempted to advise him to choose this, which is practically an epitome of a hundred works on design."—*The Studio.*

"It is seldom that the designer comes upon so useful a book as this. Not that it answers in the least to its title of 'handbook.' It might much more properly be called an Encyclopædia of Ornamental Forms. . . . It contains in a compact and handy form much that even the experienced workman will be glad to have thus systematically arranged; whilst to the student, rightly used, it should be invaluable."—*The Art Journal.*

A Manual of Historic Ornament.

Treating upon the Evolution, Tradition, and Development of Architecture and other Applied Arts. Prepared for the use of Students and Craftsmen. By RICHARD GLAZIER, A.R.I.B.A., Headmaster of the Manchester School of Art. Second Edition, revised and enlarged. Containing upwards of 500 Illustrations drawn by the author. Royal 8vo, cloth, gilt. 6*s.* net.

"Not since the publication of Owen Jones' celebrated 'Grammar of Ornament' have we seen any book, brought out on popular lines, that could compare with Mr. Glazier's 'Manual.' In many ways it is the better book of the two. . . . It simply abounds with beautiful, delicately-drawn illustrations, and forms a perfect treasury of designs."—*The Bookseller.*

"It would be difficult, if not well-nigh impossible, to find a more useful and comprehensive book than this, which contains examples of all the leading groups of ornamental design, and many more minor ones, but invariably interesting and valuable."—*The Athenæum.*

Terms used in Ornamental Design.

Their Application Defined and Explained. By T. ERAT HARRISON and W. G. PAULSON TOWNSEND, Examiners in Design to the Board of Education. Illustrated by 37 Plates, exhibiting many beautiful examples of design, and including specimens of weavings, printed fabrics, carvings in marble, stone, iron, and wood, metal work, leather work, embroidery, etc., both old and new. Large 8vo, cloth. 3*s.* 6*d.* net.

"A careful study of this praiseworthy book should open the eyes of the student, particularly to two things, firstly, by enabling him to see the foundation upon which any design, however complex, was built up; secondly, by showing him the great value of a sound ornament basis, without which he can never do great things. . . . The drawings possess great technique combined with appreciation of the relative values of line."—*The Queen.*

Should We Stop Teaching Art?

By C. R. ASHBEE, Author of "Country Cottages," "Modern Silverwork," etc. 8vo, boards, buckram back. 3*s.* 6*d.* net.

Mr. Ashbee deals with the question from the point of view of national education as a whole, and is outspoken in his praise or blame of State or municipal departments. He gives an interesting history of modern art education in England.

The Collector's Library.

A Series of Handbooks written by experts providing information of really practical value to Connoisseurs, Collectors, Designers, and Students, finely Illustrated by choice reproductions in monotint and colour from Photographs of existing Specimens in Private and Public Collections. Large 8vo, in cloth, gilt, price 6*s.* net each.

Each volume forms an ideal introduction to the study of its subject, simply told and clearly expressed. Not the least fascinating quality of this series is the recall of the fashions of a byegone age; many a detail in the daily life of our ancestors is suggested in these pages, the furnishing of their rooms, the hangings on the walls, the table vessels, whether of pewter, silver, glass, or china.

(1) Old English Furniture.

By Frederick Fenn and B. Wyllie. Containing 90 pages and 94 Illustrations. Large 8vo, cloth, gilt. 6*s.* net.

A book by one who has been for so many years a collector as Mr. Fenn, is of the greatest assistance to the amateur. Mr. Fenn is fortunate in the collaboration of Mrs. Wyllie, of whom he says, "her intuitive knowledge exceeds that of any one I have met." Besides many excellent illustrations the volume contains a very readable history of English furniture, and some valuable suggestions as to the setting for the different styles of furniture.

(2) French Furniture.

By André Saglio. Containing 193 pages and 59 Illustrations. Large 8vo, cloth, gilt. 6*s.* net.

The author cleverly discriminates amongst the influences at work and shows how the national art was at the root of most of the furniture for which France is famed. The story of the designers and manufacturers is told charmingly, and the various fashions in furniture and decoration, and how they depended upon the events of history, are vividly indicated.

(3) Sheffield Plate.

By Bertie Wyllie. Containing 161 pages and 121 Illustrations including a series of the Marks. Large 8vo, cloth, gilt. 6*s.* net.

This vivaciously written handbook, with its admirable illustrations, is just what is wanted by the would-be collector of Sheffield Plate, giving as it does a history of its subject and a timely and forcible warning to the enthusiastic amateur.

"It is with no ordinary pleasure that we welcome this book, written with a complete knowledge of its subject both as regards its technical and artistic aspects, and with the view of reviving an industry almost on the verge of extinction."—*The Athenæum.*

"Mrs. Wyllie wastes no words in telling her story, and though the book only contains six chapters, it contains all that an amateur need know about Sheffield plate."—*The Connoisseur.*

(4) Old Pewter.

By Malcolm Bell. Containing 186 pages and 106 Illustrations, including a series of the Marks. Large 8vo, cloth, gilt, 6*s.* net.

Mr. Bell deals comprehensively with his subject, the result being a thorough description of the metal, its manufacture, and its origin. Interesting glimpses into the manners and customs of the periods treated are also given.

"The excellent series of illustrations surpass both in importance and number those of far more expensive volumes. This book certainly ought to be in the hands of every collector. . . . The author's various brief chapters show a considerable mastery of and love for his subject."—*The Athenæum.*

The Collector's Library—*continued.*

(5) Dutch Pottery and Porcelain.

By W. PITCAIRN KNOWLES. Containing 122 pages and 54 Illustrations (18 of which are in colour), including a series of the Marks. Large 8vo, cloth, gilt. 6*s.* net.

The work of one so well versed in his subject as Mr. Pitcairn Knowles (who has lived in Holland for many years) is of great value to the collector. With its delightful illustrations and vividly told story of pottery and porcelain in Holland, this book calls for the attention of all those interested in the craft or possessed of a love for beautiful works of art. It is as thorough as it is attractive, and thus appeals to the specialist.

(6) French Pottery and Porcelain.

By HENRI FRANTZ. Containing 176 pages and 77 Illustrations (7 of which are in colour), including a series of the Marks and Monograms. Large 8vo, cloth, gilt. 6*s.* net.

Thanks to the author's intimate knowledge of his subject and facility of expression, the distinctive qualities of the various faiences of France are admirably suggested, and the story of their production well told. Of obvious use to the collector—indispensable indeed, with its wealth of information—this book is so written as to be of interest to any who care for pottery or porcelain.

(7) English Table Glass.

By PERCY BATE. Containing 121 pages and 67 Plates, illustrating 254 examples. Large 8vo, cloth, gilt. 6*s.* net.

The glass vessels of the Eighteenth Century in England possess in their variety and their simplicity an interest which is very real and very lasting. And, apart from their intrinsic beauty and merit, they have for collectors of moderate means the advantage of being attainable at a comparatively small cost.

"The author is very enthusiastic and has much knowledge of his subject. . . . His tastefully and pleasantly written volume contains indeed a vast amount of information not dreamed of in the philosophy of ordinary collectors of old English glasses."—*The Athenæum.*

(8) English Embroidery.

By A. F. KENDRICK, Keeper of the Textile Department of the Victoria and Albert Museum. Containing 125 pages and 64 Illustrations (4 of which are in colour). Large 8vo, cloth, gilt. 6*s.* net.

This volume forms a reliable guide through the main ways of an intricate subject, and appeals alike to those who care for the history of embroidery and to those who ply the craft. The careful letterpress, which shows a knowledge at first hand that can only come from the expert, and the beautiful illustrations will be valuable indeed to both student and collector.

"Mr. Kendrick is a master of his subject, and gives here an admirable survey of the whole history of English embroidery from Anglo-Saxon times to the Eighteenth Century. He writes moreover from a liberal and genuinely artistic standpoint."—*The Athenæum.*

A Handbook of Plant Form.

Especially prepared for Students of Design and Nature Study. By Ernest E. Clark, Art Master, Derby Technical College. Second edition, revised and enlarged. Containing 104 Plates (size 10½ ins. by 7½ ins.) illustrating 61 varieties of Plants, comprising 800 Illustrations. With an Introductory Chapter on the Elementary Principles of Design, Notes on the Plants, and a Glossary of Botanical Terms. Large 8vo, cloth. 5*s.* net.

Decorative Plant and Flower Studies.

For the Use of Artists, Designers, Students and others. By J. Foord. Containing 40 full-page Plates, coloured in facsimile, of the author's original Water-Colour Drawings, with a Description and Sketch of each plant, and 450 Studies of growth and detail. Imperial 4to, cloth, gilt. 30*s.* net.

The subjects illustrated cover a wide range, comprising shrubs and trees, as well as wild flowers and garden plants.

"Never before has the essential character of different plants received from the point of view of their adaptability for decorative purposes the careful study and brilliant representation which they receive at Miss Foord's hands in this exquisitely printed and coloured book."—*The Daily Telegraph.*

"The whole work is teeming with suggestions, and the character of the illustrations being all that is necessary for practical purposes, renders the book one which no designer can afford to ignore."—*The Textile Manufacturer.*

The Plant & its Application in Industrial Art.

"Étude de la Plante, son Application aux Industries d'Art." By M. P. Verneuil. Comprising 120 Drawings of Natural Plants and 280 Conventional Designs evolved from the same, the whole coloured in imitation of the original Water-colour Drawings, with descriptive text in French. Royal 4to, cloth. £2 10*s.* net.

Nature Studies in Colour (British Birds).

The Jay, Kingfisher, Owl, Puffin, Swallow, Wild Duck. Drawn by G. Woolliscroft Rhead, R.E. Six Auto-lithographs, large folio (21½ ins. × 27½ ins.), coloured by hand under the direction of the Artist, in strong paper wrapper, packed in a cardboard tube. 18*s.* net. The Plates are sold separately, 4*s.* each, net.

This series of large examples in colour may be used as outline copies only, as painting studies, or as examples for blackboard drawing; they are also intended as illustrations to lectures on natural history and nature study. The difficulty of such a series for class teaching has hitherto been in the expense of lithography for limited editions. *With the view of obtaining the best results, the present series has been lithographed by the artist, and hand-coloured under his supervision.*

The birds have been selected, firstly as being familiar, and secondly as providing attractive arrangements of colour. On the wrapper, a short description of their habits and characteristics is given. Suitable accessories have been introduced to suggest the environment of the different birds, and a point has been made of showing the birds in characteristic action.

NATIVE PRINTED JAPANESE ART BOOKS.

Japanese Encyclopædia of Design.

Book I.—Containing over 1,500 engraved curious and most ingenious Geometric Patterns of Circles, Medallions, etc., comprising Conventional Details of Plants, Flowers, Leaves, Petals, also Birds, Fans, Animals, Key Patterns, etc. Oblong 12mo, fancy covers. 2*s.* net.

Book II.—Containing over 600 most original and effective Designs for Diaper Ornament, giving the base lines to the design, also artistic Miniature Sketches. Oblong 12mo, fancy covers. 2*s.* net.

These books exhibit the varied charm and originality of conception of Japanese Ornament, and form an inexhaustible field of design.

A Delightful Series of Studies of Birds,

In most Characteristic and Life-like Attitudes, surrounded with appropriate Foliage and Flowers. By the celebrated Japanese Artist, BAIREI KONO. In three Books, each containing 36 pages of highly artistic and decorative Illustrations, printed in tints. 3 vols., large 8vo, fancy covers. 10*s.* net.

"For variety of bird and tree form the designs are inimitable."—*The Graphic.*

"In attitude and gesture and expression, these birds, whether perching or soaring, swooping or brooding, are admirable."—*The Magazine of Art.*

A New Series of Bird and Flower Studies.

By WATANABE SEITEI, the leading living Artist in Japan. In three Books, containing in all 131 pages of exceedingly artistic Sketches, delicately printed in various tints. 3 vols., large 8vo, fancy covers. 10*s.* net.

"Seitei weds realism with conventionalism as only one of his nationality knows how to do. . . . As we pass from one brilliant page to another we scarcely know if we are looking at a detailed study of a bird, beast and fish, or at a design which with but slight modification could be successfully adapted to decorative ends."—*The Queen.*

Japanese Artists' Sketch Book.

A series of five books illustrating (1) Fishes, Shells, etc.; (2) Birds and Flowers; (3) Landscapes and Water Scenes; (4) Insects and Foliage; (5) Scenes from Japanese Life. Each containing 46 pages of Illustrations, drawn in a decorative spirit. 8vo, fancy covers. 7*s.* 6*d.* net.

A Book of Chrysanthemums.

Containing 50 exquisite studies of this extremely decorative flower, printed in the beautiful variety of colours for which it is famous: ranging from snowy white, delicate pinks, bright yellow, and orange, to rich dark reds. 2 vols., large 8vo, fancy covers. 14*s.* net.

English Interior Woodwork

Of the XVI., XVII., and XVIII. Centuries. A series of 50 Plates of Drawings to scale and Sketches, chiefly of domestic work, illustrating a fine series of examples of Chimney-pieces, Panelling, Sides of Rooms, Staircases, Doors, Screens, etc., etc., with full practical details and descriptive text. By HENRY TANNER, F.R.I.B.A., Joint Author of "Some Architectural Works of Inigo Jones." Folio, cloth, gilt. £1 16*s.* net.

"The book contains fifty well-produced plates from ink and pencil drawings, which are excellently done, and the series gives a fairly consecutive view of some of the best woodwork to be found in England."—*The British Architect.*

"Mr. Tanner is certainly a skilled draughtsman, and to the illustrations in the book before us no exception could possibly be taken. The minutest details are given with the greatest exactitude, rendering the book of the utmost value to those who desire to study or possess a record of the styles represented."—*The Cabinet Maker.*

The English Fireplace.

A History of the Development of the Chimney, Chimney-piece, and Firegrate, with their Accessories, from the Earliest Times to the beginning of the XIXth Century. By L. A. SHUFFREY, Architect and Decorator. Illustrated by 130 full-page Plates, reproduced in Collotype from choice photographs, with 200 further Illustrations in the text from Sketches, Measured Drawings, and Photographs. Crown 4to, art linen, gilt. £2 2*s.* net.

The subjects have been chosen rather with a view to illustrate the various types of design, and on account of their intrinsic interest and value for suggestion, rather than as belonging to the most famous or historic houses, although many examples from the latter have found a place. Plates are devoted to the illustration of Firegrates, Firebacks, Fenders, and Fire-irons, and where demanded by the interest of the subject, detail photographs, of good size, are given of both Chimney-pieces and Firegrates.

The work of many famous Architects and Artists is represented, amongst them being Hans Holbein, Huntingdon Smithson, Inigo Jones, Sir Christopher Wren, Grinling Gibbons, Sir John Vanbrugh, James Gibbs, William Kent, Henry Flitcroft, Isaac Ware, Thomas Chippendale, Robert and James Adam, John Flaxman, and Sir John Soane.

The English Staircase.

An Historical Account of its Characteristic Types to the end of the XVIIIth Century. By WALTER H. GODFREY, Architect, containing 63 Collotype Plates, from photographs specially taken, chiefly by HORACE DAN, Architect, together with 55 Text Illustrations from Sketches, Measured Drawings and Photographs. Crown 4to, art linen, gilt. 18*s.* net.

The Staircase is a feature in the development of the English Renaissance to which little attention has been devoted, though it was frequently impressive and charming in its arrangement, and much delicate detail was lavished on its decoration. The present work, the first to deal with its subject, illustrates examples which are mostly fresh and unknown, though not neglecting the more familiar subjects. Special attention has been given to the full and detailed illustrations of such features as its Newels, Balusters, Brackets, Carved Strings, etc.

"It is with pleasure that we welcome this excellent monograph on the English Staircase, which is remarkable not only for the clear explanation that is given by the author of the historical development of the staircase in England but for the admirable illustrations."—*The Architect.*

English Furniture & Decoration, 1680-1800.

By G. M. Ellwood, Architect and Designer. Including 187 Plates, comprising upwards of 380 Examples from Photographs (many specially taken), and a concise Historical Introduction. Second edition, enlarged. 4to, bound in art linen. 25*s.* net.

"Mr. Ellwood's book will be welcome to an enormous circle. It gives so excellent a picture of the periods, that one can express nothing but gratitude to the author, and recommend the world to buy his book. . . . The 'Introduction' is one of the most succinct and agreeable monographs on the subject recently produced."—*The Connoisseur.*

"Mr. Ellwood seems to have obtained access to every great private collection in this country, and from the great mass of material thus placed at his disposal he has chosen his specimens for illustration with infallible taste and judgment. . . . Even to many familiar with the period, this exhibition of exclusively the masterpieces of 18th century craftsmanship will come as a revelation."—*The Morning Post.*

"This volume is, in fact, not so much a book to read as a beautifully illustrated album of some of the finest furniture ever produced in this country. . . . It will be of the greatest assistance to furniture designers, manufacturers, connoisseurs and collectors, for the simple reason that the majority of the pieces have never been accessible before."—*The Cabinet Maker.*

The Decorative Work of R. & J. Adam.

Being a reproduction of the chief Plates illustrating Decoration and Furniture from their "Works in Architecture," published 1778—1822. Containing 30 Plates (size 19 inches by 14 inches) of Interior Decoration, including examples of Ceilings, Chimney-pieces, Tables, Chairs, Vases, Lamps, Mirrors, Pier-glasses, Clocks, etc., by these famous Eighteenth-century Designers. Large folio, handsomely bound in old style. £1 10*s.* net.

This volume reproduces every plate of decorative value from the original book, which now fetches £90, and therefore forms a complete key to the graceful style for which the Brothers Adam are so universally renowned.

"The range of the examples is very wide, and the book gives an admirable idea of the scope of the work of these two remarkable brothers. . . . It is certain to be welcomed by all designers who have any feeling for charm and beauty."—*The Magazine of Art.*

"Mr. Batsford's book is really a complete grammar of Adams' ornament."—*The Cabinet Maker.*

"Those who have to execute work in the Adams' style will find all they require to know about that style in the splendid illustrations given in this work."—*The Decorator's Gazette.*

English Furniture Designers of the XVIIIth Century.

By Constance Simon. Containing an Historical Account of English Furniture and its Makers from the reign of William and Mary to the early years of the nineteenth century. With 80 photographic Illustrations (many of which appear for the first time) presenting choice examples of the Queen Anne School, the work of the brothers Adam, the Chippendales, Sheraton, Shearer, Hepplewhite, etc. 4to, cloth, gilt. 15*s.* net.

"The illustrations add most appreciably to the value of this well-informed, original, and authoritative piece of work, in which nothing is slurred over, and nothing taken for granted."—*The Standard.*

"Miss Simon's book is decidedly most attractive in form and appearance, and its copious illustrations from choice specimens in private collections are particularly excellent and interesting."—*The Times.*

"An informing and most attractive work . . . altogether a delightful reinforcement to the library of the old furniture lover."—*The Queen.*

Chip-Carving and Other Surface-Carving.

A Manual of Practical Instruction. By ELEANOR ROWE. With 71 Illustrations in line and half-tone. Crown 8vo, paper covers. 1*s.* net, or bound in cloth, lettered, 1*s.* 6*d.* net.

This is a new book which replaces the Author's popular "Hints on Chip-Carving." It includes self-instruction, and touches on many developments of the craft, such as Strapwork, Norwegian and Maori carving.

French Wood Carvings from the National Museums.

A series of Examples printed in Collotype from Photographs specially taken from the Carvings direct. Edited by ELEANOR ROWE. Complete in 3 parts, each containing 18 large folio plates, with Descriptive Letterpress. Part I., Late 15th and Early 16th Century Examples; Part II., 16th Century Work; Part III., 17th and 18th Centuries. 3 parts, folio, in portfolios, 12*s.* net each; or handsomely bound together in one volume. £2 5*s.* net.

*** *The plates of this work are sold separately at 6d. each net.*

"This invaluable collection . . . . *should be possessed by every carver, both professional and amateur.* . . . The plates are on so large a scale, and are so clearly produced, that they become equivalent, for the purposes of study, to the original works."—*The Architect.*

Old English Wood-Carving Patterns.

A Collection of Facsimile Rubbings from Oak Furniture of the Jacobean Period. By MARGARET F. MALIM. Comprising 30 Examples on 20 Plates (15 ins. by 11 ins.), reproduced by photo-tint process. Imperial 4to, in portfolio. 8*s.* 6*d.* net.

These full-size reproductions of the delightful patterns found on old English furniture will be invaluable to wood carvers of all classes; for not only are they exceptionally good from the standpoint of design, but so easy of execution that amateurs who have attained to but moderate skill in the craft can successfully reproduce them without difficulty.

Wood-Carving Designs.

By MURIEL MOLLER, with foreword by WALTER CRANE. Six imperial sheets (31 ins. by 22 ins.), comprising 31 Working Drawings of Panels, Frames, etc., with Photographic Reproductions of the finished work, and 20 designs for Furniture, in which the panels, etc., may be applied. Imperial 8vo, in portfolio. 6*s.* net.

Mr. WALTER CRANE says:—"Miss Muriel Moller is an accomplished carver in wood, who has also had extensive experience in teaching the craft. In drawing these sheets of patterns she has had in view the need of a clearly defined outline of design for tracing on to the wood for the carver."

Ecclesiastical Woodwork.

A Series of Examples of Stalls, Screens, Book-Boards, Roofs, Pulpits, etc., illustrated on 21 engraved Plates, from drawings by T. TALBOT BURY. 4to, half-bound. 10*s.* 6*d.*

The Arts connected with Building.

Lectures on Craftsmanship and Design delivered at Carpenters' Hall, London, for the Worshipful Company of Carpenters. Edited by T. RAFFLES DAVISON, Hon. A.R.I.B.A. Containing 224 pages, with 98 Illustrations of old and modern work, chiefly from photographs. Crown 8vo, art linen. 5*s*. net.

CONTENTS.—Reason in Building, by R. Weir Schultz—Woodwork, by E. Guy Dawber—Influence of Material on Design in Woodwork, by F. W. Troup, —The Influence of Tools on Design, by A. Romney Green—Ideas in Things, by C. F. A. Voysey—Ideas in Building: False and True, by M. H. Baillie Scott—House and Church Furniture, by Charles Spooner—Decorative Plasterwork, by Laurence A. Turner—External Leadwork, by F. W. Troup—Decorative Ironwork, by J. Starkie Gardner.

"These lectures are extremely practical, and will appeal to the student, the architect, and the man of intelligence who purposes to build himself a house. The volume is full of information and of right guidance."—*The Church Times.*

"The papers teem with thoughts and suggestions of the utmost importance to all concerned in the arts and crafts connected with building."—*The Studio.*

The Art of the Plasterer.

An Account of the Decorative Development of the Craft, chiefly in England, from the XVI.—XVIII. Centuries, with Chapters on the Stucco of the Classic Period and of the Italian Renaissance, also on Sgraffito, Pargetting, Scottish, Irish and Modern Plasterwork. By GEORGE P. BANKART, Architect and Craftsman. Containing 340 pages with 100 full-page and more than 300 smaller Illustrations, from photographs, or of sections and mouldings, comprising in all some 700 examples. Demy 4to, cloth, gilt. 25*s*. net.

A book of exceptional interest and value, not only to Architects and Modellers, but also to Antiquaries and Art-Workers in all branches of the Decorative Arts, as it forms a unique collection of choicest English Renaissance Ornament.

"This is an able and straightforward survey of the principles and practice of plastering from ancient times down to the present day which should find a place on every architect's bookshelf accompanied as it is by illustrations of examples of all periods, pregnant with suggestion and inspiration for the modern designer."—*The Builder.*

"Mr. Bankart, an architect, a craftsman, a designer, and a reverent student of the past, has brought all his gifts and his knowledge to the writing of a book, which becomes a standard immediately. It would be ungracious and untrue to say less."—*The Architectural Review.*

"The illustrations, of which there are several hundred, form a complete pictorial epitome of the plasterers' craft from its first inception to the present day."—*The Studio.*

Sculptural Works of Nicholas Stone,

Statuary, 1586-1647. By A. E. BULLOCK, A.R.I.B.A. With 52 Illustrations, from Photos and Drawings. Folio, cloth, gilt. 5*s*. net.

Nicholas Stone, one of the earliest English Sculptors of the Renaissance to throw off the trammels of Gothic tradition, was employed by James I., and was Master Mason and Architect at Windsor, 1626. He carried out designs by Inigo Jones, and executed various porches, gates, and tombs at Oxford and London.

English Ironwork of the XVIIth and XVIIIth Centuries.

An Historical and Analytical Account of the Development of Exterior Smithcraft. By J. STARKIE GARDNER, Author of "Old Silverwork," etc. Containing 330 pages, with over 250 Illustrations, including a fine series of 80 Collotype Plates, reproduced from Photographs specially taken by HORACE DAN, Architect, and numerous Measured Drawings, Sketches, and Photographs. Crown 4to, art linen, gilt. £2 2s. net.

Besides dealing exhaustively with the subject of Gates by the different smiths and by unknown makers of London and the country, the author also treats of such subjects as BALCONIES, BALUSTRADES, RAILINGS, PANELS, FANLIGHTS, LAMPHOLDERS, SIGNS, and VANES, all of which are fully illustrated.

A number of measured drawings are reproduced, some of which include the sizes and sections of the various bars, and examples are given to show the details of smithing and ornamentation.

"Mr. Starkie Gardner, who has written several books on craftsmanship, and has been interested for years in iron, was probably the best man in England to undertake the task, and we congratulate Mr. Batsford on having secured his services."—*The Morning Post.*

"One can say, without exaggeration, that no work on any British industry has been produced in recent years which throws more new light upon it than this beautifully illustrated monograph. The book should be acquired by every public library and by every technical art school in the kingdom."—*The Manchester Guardian.*

"The book is sure to take its place as an authoritative work of reference for many years to come."—*The Athenæum.*

English and Scottish Wrought Ironwork.

A Series of Examples of English Ironwork of the best period, with which is included most that now exists in Scotland. By BAILEY SCOTT MURPHY, Architect. Containing 80 fine Plates (size 21½ ins. by 14½ ins.), 68 reproduced from measured drawings, and 12 from photographs specially taken. With Descriptive Text. Imperial folio, buckram, gilt. £3 3s. net.

All classes of work are illustrated in this fine volume, including Entrance Gates, Garden Gates, Railings, Grilles, Exterior and Interior Stair Rails, Screens, Hanging Signs, Brackets, Sword Rests, Tomb Rails, etc., the majority being represented to a scale of one inch to a foot.

"This volume stands alone as a unique collection of the best work in wrought iron done in Great Britain. It is replete with exact delineations and precise dimensions technically and thoroughly realised for the student and practical craftsman."—*The Building News.*

"By far the most important and complete publication dealing with the existing examples of wrought ironwork in England and Scotland that has yet been issued. The book is not only of real interest to all antiquaries and lovers of beautiful work, but must prove of undoubted service to all architects and craftsmen, supplying them with a rich mine of suggestion."—*The Birmingham Post.*

A New Book of Ironwork.

(Nouveau Livre de Serrurerie.) By LOUIS FORDRIN. A facsimile reproduction of this extremely rare book, published in Paris in 1723. Containing 30 large folio Plates, with many graceful designs for Railings, Grilles, Balconies, etc., in the French Renaissance style. Folio, in portfolio. £1 12s. net.

[B. A. & CO. LD.

12.-